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Glenn, James Howard

GREGOR AICHINGER (1564-1628): PERFORMANCE EDITIONS OF
SELECTED MOTETS

The University of Oklahoma

D.M.A. 1982

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THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

GREGOR AICHINGER (1564-1628):
PERFORMANCE EDITIONS
OF
SELECTED MOTETS

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF MUSICAL ARTS

BY
JAMES HOWARD GLENN
Norman, Oklahoma
1982

GREGOR AICHINGER (1564-1628):
PERFORMANCE EDITIONS of SELECTED MOTETS

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GREGOR AICHINGER (1564-1628):
PERFORMANCE EDITIONS of SELECTED MOTETS

CHAPTER I

INTRODUCTION

Gregor Aichinger (1564-1628) is an acknowledged master of the transitional period from late Renaissance to early Baroque. His early published collections of motets reveal the traits of his Venetian teacher Giovanni Gabrieli as well as of Orlando di Lasso, a native of Mons in the province of Hainault, and long time resident of Munich. H. F. Redlich reports that while studying with Giovanni Gabrieli in Venice from approximately 1585 to 1588, Aichinger "won the reputation of being more Venetian than his mentor himself."¹ Reese notes three general stylistic characteristics - "clarity of structure, careful voice leading, and concern for beauty of sound,"² which he

¹The New Oxford History of Music (London: Oxford University Press, 1968), vol. 4: The Age of Humanism 1540-1630, "Early Baroque Church Music" by H. F. Redlich, p. 545.

²Gustave Reese, Music in the Renaissance, rev. ed. (New York: W. W. Norton & Company, 1959), p. 699.

associates with the Roman school. However, these traits are also typical of most of Aichinger's contemporaries. Later in his career Aichinger was influenced by the monodic style of Lodovico Grossi da Viadana (1560-1627). As a result, he was one of the first German musicians to employ thorough-bass.

Among his own countrymen, Aichinger was contemporary with Hans Leo Hassler (1564-1612), and Michael Praetorius (1571-1621), and, in his own day, was somewhat overshadowed by them. However, present day opinions are different. William Hettrick observes that "he ranks with Hans Leo Hassler among the most important and prolific composers in southern Germany in the late sixteenth and early seventeenth centuries."³ Friedrich Blume further contends that "Praetorius' works are primarily the result of inspiration provided by studying and hearing works of Aichinger."⁴

Aichinger's oeuvres were published between 1590 and 1626 in twenty-nine volumes. They encompass Renaissance motets and sacred concertati in early Baroque style, but no masses. Eight of these collections use thorough-bass. Two are written in the German language while the rest are in Latin. Several instrumental ricercari and canzoni are found

³William E. Hettrick, "Aichinger, Gregor," The New Grove Dictionary of Music and Musicians, 6th ed., (Macmillan Publishers Limited, 1980), vol. 1, pp. 177-78.

⁴Friedrich Blume, Protestant Church Music (New York: W. W. Norton & Company, Inc., 1974), p. 159.

within his collections.⁵ Numerous individual works appear in anthologies of the time.

Until very recently his works had been republished by only two editors, Carl Proske (1794-1861) and Theodor Kroyer (1873-1945). Proske included fifteen motets and a short biography.⁶ Kroyer wrote the first extensive biography and edited fifteen different motets and the 1604 collection of motets entitled Lacrumae D. Virginis.⁷

Since Kroyer's publication of seventy years ago, William Hettrick wrote his doctoral dissertation⁸ on Aichinger's later works and published his Cantiones ecclesiasticae (1607), the first collection of music by a German composer that employs thorough-bass.⁹

Only fifteen different motets by Aichinger are

⁵Six ricercari are found in his Liber secundus sacrarum cantionum of 1595 and five canzoni are found in his Altera pars sacrarum Dei laudum of 1609.

⁶Carl Proske, ed., Musica Divina (Regensburg: Friderici Pustet, 1853-1863), vols. 2-4.

⁷Theodor Kroyer, ed., Gregor Aichinger: Ausgewählte Werke, Denkmäler der Tonkunst in Bayern, Jg. 10, vol. 18, no. 1 (Leipzig: Breitkopf & Härtel, 1909).

⁸William E. Hettrick III, "The Thorough-bass in the Works of Gregor Aichinger (1564-1628)" (Ph. D. dissertation, The University of Michigan, 1968).

⁹William E. Hettrick, ed., Cantiones Ecclesiasticae, Gregor Aichinger (Madison: A-R Editions, Inc., 1972).

available in octavo editions today.¹⁰ Some of the more popular ones, such as Adoramus Te, Jubilate Deo, and Ubi est Abel?, have been published by as many as three separate publishers.

The purpose of this study is to prepare modern performing editions of four motets from Gregor Aichinger's Liber Sacrarum Cantionum, quinque, sex, septem, et octo vocum of 1597. The Jubilate Deo is the only motet from this collection published in a modern edition (see above). Chapter II is a biography of Gregor Aichinger. Chapter III analyzes in some detail four selected motets from the 1597 publication. Some of the topics to be considered are:

1. Part distribution
2. Formal structure
3. Modal usage
4. Melodic design
5. Metrical and rhythmic features
6. Polyphonic/homophonic textural effects
7. Expressive textual effects and word painting
8. Stylistic influences of Lassus, Giovanni Gabrieli, and the Roman school

¹⁰Thomas R. Nardone, James H. Nye, and Mark Resnik, eds., Choral Music in Print, 2 vols. (Philadelphia: Musicdata, Inc., 1974), vol. 1: Sacred Choral Music.

Appendix A contains a statement of editorial principles as well as a discussion of the following salient aspects of Aichinger's notation:

- 1. Tactal and metrical relationships
- 2. Musica ficta
- 3. Ligatures and coloration
- 4. Errata in the primary source

Appendix B contains the editions themselves.

CHAPTER II

GREGOR AICHINGER: HIS LIFE AND WORKS

According to his tombstone, Gregor Aichinger was 63 years old when he died on January 21, 1628.¹ Thus he must have been born between January 21, 1564, and January 21, 1565. His tombstone also states that he was a native of Regensburg, Bavaria, which is further verified by his first publication, Sacrae cantiones of 1590. On the title page he calls himself "Gregorius Aichinger Ratisbonensis". But there is no further evidence of his birthdate because no baptismal records from Regensburg can be found from this period.²

Also, very little is known about Aichinger's family history. Bearers of the name Aichinger in various spellings

¹See Table 3, p. 28, below.

²Ernst Schmid, "Aichinger, Gregor" Die Musik in Geschichte und Gegenwart (Kassel: 1949-1951), vol. 1, col. 177.

appear in documents from Regensburg beginning in 1334. The original homeland was likely upper Austria with the family seat being the Aichingerhof at Wilhering.³ The Aichinger name in this latter area has been traced back to 1240.

Aichinger stems from the word Eich, "Oak". The family's canting arms contain three acorns on a bend dextra. A facsimile of his coat of arms may be found in Schmid's article in MGG.⁴

Although it can be definitely established that Gregor Aichinger was following the Roman obedience in 1584, when he became, at age 20, organist at St. Ulrich's Cathedral in Augsburg, it is not possible to determine whether he was born to this faith because of the shifting religious allegiances of the times, particularly in Bavaria. The Council of Trent adjourned permanently in 1563, the year before Gregor was born, and in the same year, the Counter Reformation in Bavaria increased in intensity under the direction of the Jesuits. They operated from a base at the University of Ingolstadt which Aichinger later attended from 1578 to 1582. It is very likely, therefore, that he was already a practicing, if not devout, Roman Catholic when he matriculated at age 14, because the University of Ingolstadt, being the focus of the Catholic Counter Reformation, was hostile

³Ibid.

⁴Ibid., col. 178.

toward Lutherans. Further evidence of the strength of the composer's attraction to Rome is the fact that he later became a priest and pursued almost his entire career within the Roman Catholic liturgy and faith. In the secular world, he owed support to various members of the banking house of Fugger, financial and spiritual supporters of the Roman pope.⁵

It is interesting to speculate about the faith of his parents and grand-parents because their city, Regensburg on the Danube in eastern Bavaria, at first followed the Lutheran confession, only to reform to the Catholic faith later. In 1542, the magistrate and citizens of the imperial city of Regensburg had solemnly recognized the evangelical Lutheran religion.⁶ But in 1555, the Religious Peace of Augsburg granted imperial cities religious toleration for the two confessions, Catholic and Lutheran, while other subjects were to follow the confession of their prince. Then, as related above, the Jesuits began successfully reclaiming the area of eastern Bavaria for Rome after 1563.

Because Gregor matriculated at the Jesuit University

⁵Support by the Fuggers did not necessarily go only to followers of the Roman obedience. Octavian, for example, was a patron of Hans Leo Hassler, a protestant. See Genealogy of the Fugger Family, Table 1, p.14.

⁶August Scharnagel, "Regensburg", MGG, vol. 11, col. 112. "Am Okt. 15, 1542, hatten sich Magistrat und Burgerschaft feierlich zur ev.-luth. Religion bekannt."

of Ingolstadt at the early age of 14, it is most unlikely that either he or his parents were protestants at that time. His forebears may very well have followed their fellow citizens of Regensburg in confessing the Lutheran faith in 1542, but they then probably returned to the Catholic fold sometime during Gregor's childhood and youth.

There is virtually no information extant regarding Aichinger's early life. The first documented evidence following his birth seems to prove that he was in Regensburg in 1576, when he was 12 years of age for, in 1602, he swore to a deposition at Augsburg in the course of a lawsuit between Hans Leo Hassler and Conrad Eisenburger, an Augsburg builder of musical clocks that, at an Imperial Diet in Regensburg in 1576, he saw and heard a mechanical organ play several pieces all by itself.⁷ This evidence puts the composer in

⁷Ernst Fritz Schmid, "Gregor Aichinger," Lebensbilder aus dem bayerischen Schwaben, vol. 1 (Munich: Max Huber Verlag, 1952), p. 248. It would appear that Aichinger was testifying for Eisenburger and against H. L. Hassler who, with his brother Jakob, became entangled in a series of lawsuits as a result of their commercial involvement in the making of mechanical instruments. As a result of this dispute in 1595-96, Jakob Hassler was imprisoned with his fiance. He was released because of the intervention of his brother Hans Leo (Walter Blankenburg, "Jakob Hassler," Grove's, 6th ed., vol. 8, p. 297). Aichinger's deposition of 1602 claims that mechanical instruments were already to be found in Regensburg in 1576, eight years before H. L. Hassler left Nuremberg, his home, to go to Venice to study with Andrea Gabrieli. Aichinger was apparently giving testimony that proved Eisenburger's presumed claims preceded H. L. Hassler in the manufacture of mechanical instruments in the area around Augsburg/Regensburg.

Regensburg at the age of 12. This being the case, his early musical education must have taken place in that city on the Danube. Normally a boy's best years as a soprano are from 9-12 with individual differences. This would mean that Aichinger probably pursued his musical education as a choir boy, if he did indeed pursue such a career, in the cathedral church at Regensburg or the capella of the monastery of St. Emmeram outside the city. The latter place has attracted the attention of previous Aichinger biographers because its abbot, Ambrosius Mayrhofer, was a personal friend of Orlando di Lasso who dedicated the fifth book of his Patrocinium musices⁸ to him. This friendship helps to explain the notice from 1577, Aichinger's 13th year, that in 1577, four florins were paid to a boy named "Georgen Aichinger" for a worthy song by the Ducal court at Munich where Lasso was Kapellmeister.⁹ The Duke, Albrecht V, had for some time tolerated and even encouraged reformers in Bavaria, but he turned back to Catholicism and sent a representative to the Council of Trent, at the last minute, in 1563. Lassus was a Catholic but was not a fanatical counter reformer. He had

⁸Orlando di Lasso, Patrocinium musices . . . Magnificat aliquot, quinta pars, 8 vols. (Munich, 1576), vols. 4-6.

⁹Adolf Sandberger, Beiträge zur Geschichte der bayerischen Hofkappelle unter Orlando di Lasso (Leipzig: Breitkopf & Härtel, 1895), vol. 3, p. 97.

been made Kapellmeister in Munich in 1563, and remained there until his death in 1594. He was acquainted with the Gabrieli family of Venice. In 1562, Andrea Gabrieli was in Germany as part of the retinue that accompanied Duke Albrecht on a state visit to Frankfurt am Main. During this trip the Italian composer developed an important and lasting friendship with Lassus. Duke Albrecht and his chapel were in Frankfurt for the coronation of Emperor Maximilian II. Andrea may have remained in Munich for a year or two thereafter.

Then, from 1575 to 1579, Andrea's nephew Giovanni worked in Munich as Lassus's assistant. During this time, which includes the year 1577, when the boy "Georgen Aichinger" was paid four florins for a song, Lassus himself was away from Munich for long periods of time while he journeyed to Vienna, Trent, Ferrara, Mantua, Bologna and Rome. Thus in spite of the difference in spelling of the first name, it makes sense that the 13 year-old Gregor (alias Georgen) Aichinger made the acquaintance in Munich of Lassus and his future teacher Giovanni Gabrieli.

In 1578, Aichinger began his education outside of Regensburg with his enrollment at the University of Ingolstadt, a thriving center of Jesuit activity at that time. As a young student, Aichinger was undoubtedly influenced by the zeal and piety of this order. The Jesuit order began

its campaign in Germany in 1540, when Peter Faber, one of its most zealous leaders, found the entire country Lutheran. He and his followers focused their efforts at reform toward the university students achieving their greatest success at the Universities of Ingolstadt and Vienna. From these points the Jesuit beliefs radiated across central Europe.¹⁰

During this first tenure at the University of Ingolstadt, Gregor Aichinger became friends with Jacob Fugger II. This friendship proved to be the most significant relationship in young Aichinger's life for it provided an introduction into the wealthy Fugger family in Augsburg, his future patrons. Jacob Fugger II was the same age as Aichinger although he had entered the university a year earlier. Later, Jacob II's uncle Jakob I, who maintained very close relationships with Lasso, Orazio Vecchi, and both Gabriellis, virtually adopted the gifted young musician.

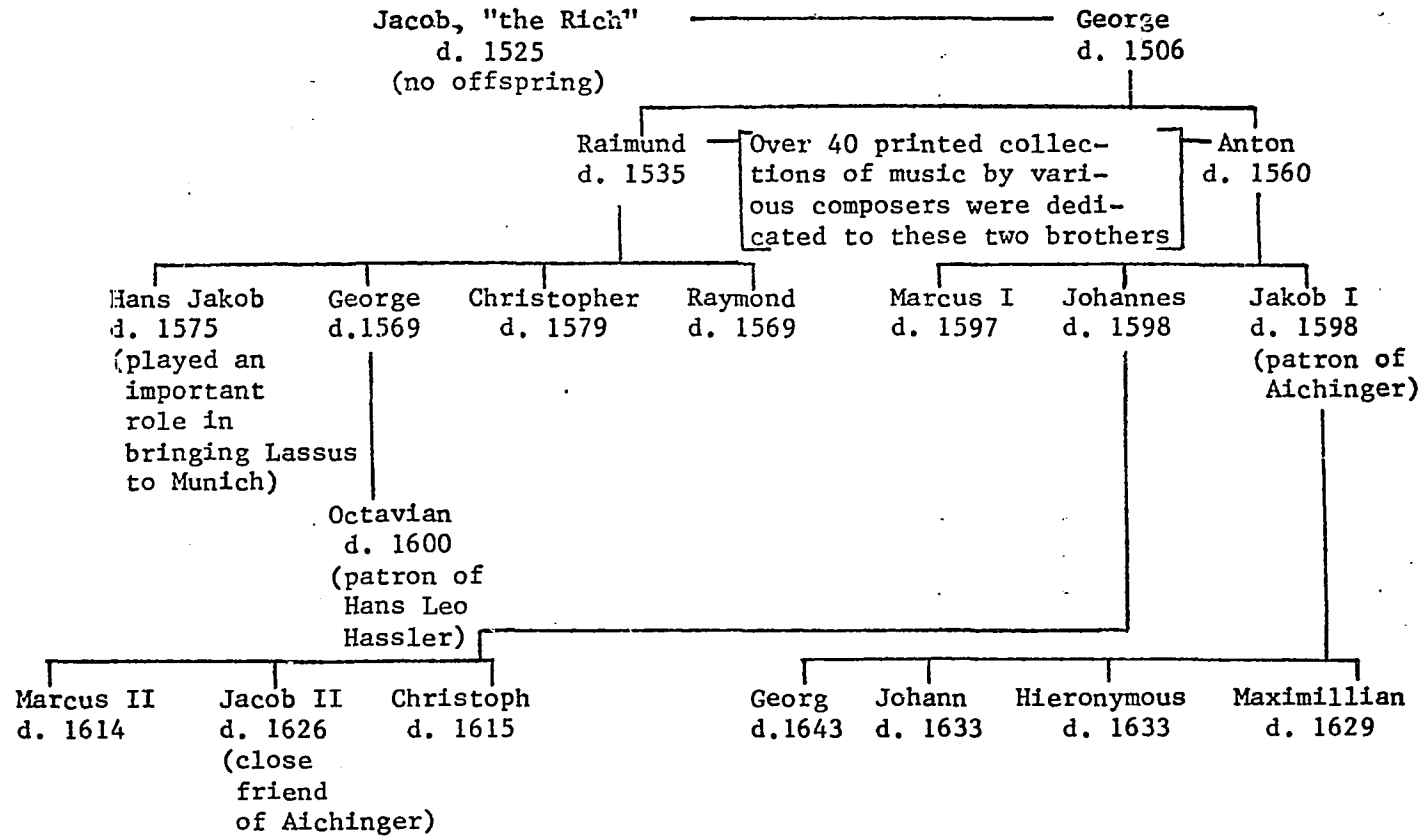
The Fuggers were wealthy, culturally-oriented bankers who resided in Augsburg. The family fortune was founded in the fifteenth century by Jacob Fugger, "the Rich" (1459-1525), who was born into an already wealthy family. He was primarily a banker, loaning money to all who could pay, but especially to princes, emperors, and popes. For Leo X's reconstruction of St. Peter's in 1514, the House of

¹⁰Preserved Smith, The Age of the Reformation (New York: Henry Holt & Company, 1920), p. 406.

Fugger sold indulgences for a 33 1/3 % commission that so infuriated Martin Luther and other Germans. This blatant exploitation was one of the immediate causes of Luther's initial split with the Medici Pope, Leo X. Although of German nationality, Fugger remained a pillar of the Roman Catholic church. While pursuing his philanthropic activities, he founded a library in Augsburg and built model tenements for workers. He died childless, and the Fugger business affairs were taken over by his nephew Anton (see geneology on p. 14) who assumed the direction of the financial empire at the age of 32. A cautious financier, he maintained the family fortune until his death in 1560, when he willed the business to his eldest son Marcus and eldest nephew Hans Jakob. Marcus, like his father, was a cautious man; however, he had little aptitude for finance. Hans Jakob was a patron of the arts and was more interested in pursuing personal relationships with princes, especially the Dukes of Bavaria, than managing the family wealth. As a result, the Fugger fortunes began to decline. After Hans Jakob died in 1575, his descendants were never again involved in the family business affairs. Marcus and his two younger brothers Johannes and Jakob I remained the sole partners. Jakob I died in 1598, as did his brother Johannes, who fathered three sons, Marcus II, Jacob II, and Christoph. Jacob II was to become the close friend of Gregor Aichinger. Table 1 provides the Fugger geneology showing the relationship of Aichinger's benefactors.

Table 1.

Geneology of the Fugger Family



Because of the financial support and patronage of the Fugger family, Augsburg became a leading center of trade, art, and culture during the last half of the sixteenth century. Here Aichinger spent his summers at the home of Jakob I who, recognizing the lad's great talent, became his first and most beloved patron.

In 1584, Aichinger secured his first position in Augsburg as organist for the Fuggerorgel at the Church of St. Ulrich, a position that obliged him to work closely with the abbey and convent of the Benedictine Abbey of Ss. Ulrich and Afra in Augsburg. The Fuggerorgel was built four years earlier by the protestant Eusebius Ammerbach from Wittenberg on commission of Jakob I, who suggested some of the main features of its design. The contract between Jakob I and Abbot Jakob Köplin of April 1, 1580, stipulated, among other things, that the organist should be of the "true Catholic religion" as indicated in the following extract:

...That organ should be played for the feasts, according to a special list, by none other than the organist hired for this purpose, who should be Catholic.

...As far as the organist is concerned, Mr. Jakob Fugger, and future heirs, may employ, pay and give leave to one as often as has been said without any opposition on the part of the prelates or the convent. But he should be of the true Catholic religion... (my emphasis)

11

¹¹Kroyer, Einleitung, p. xiif. ... "Welche dann zue den Festen lautt ainer sonderbaren Verzeichnuss von dem

The underlined statements prove that by 1584, Gregor Aichinger was of the Roman Catholic faith as explained earlier.

During the first few years of his employment as "Fugger organist", Aichinger was away from Augsburg much of the time. Shortly after assuming this position, he received a leave with pay to study in Italy. He first traveled to Venice to study with Giovanni Gabrieli where he quickly assimilated Gabrieli's compositional style. The fruits of his study were published later in a collection of motets and madrigals entitled Sacrae cantiones, quatuor, quinque, sex, octo, et decem vocum, cum quibusdam alijs quae vocantur madrigali. This, his first publication, was published in Venice and appeared in 1590, after his return to Germany. Upon leaving Gabrieli in Venice, Aichinger traveled to Rome where he met Jacob Fugger II. Because of Jacob's influence, many cultural doors were opened and many important personal associations were established.

His journey to Italy must have terminated by 1588, for in that year, he once again entered the University of

zu diesem Werkh angenommenen Organisten, der catholisch sein soll, Und sonnst von Kainem Anderen solte geschlagen werden...Sovil aber den Organisten belangt, dan mag Er, Herr Jacob Fugger, Und seine Kunftige Erben Wie Offt gemellt, Ainen annehmen, Besolden, Und Verlauben one ainiche der Herrn Prelaten oder Convents Verhinderung und Einrede. Jedoch das Er der waren catholischen Religion seye..."

Ingolstadt. Very little is known about his activities during his second term at the University. Kroyer suggests he studied philosophy and theology in the five years he was to remain there.¹²

In 1593, after a lengthy leave of absence, Aichinger returned to his responsibilities as the "Fugger organist" in Augsburg.¹³ He already had published one collection of sacred songs (Sacrae Cantiones in 1590) plus two secular German songs in a collection compiled by Johann Pühler, the head schoolmaster of the Cathedral School in Regensburg. The next four years saw the publication of two more collections of motets. First, the Liber secundus sacrarum cantionum (quam vulgo motettas vocant) tum fastia praecipuis, tum cuivis tempori accomodatae 6. 5. & 4 vocum was published in 1595, and dedicated to Jakob Fugger I.

Then followed the Liber sacrarum cantionum, quinque, sex, septem, et octo vocum in 1597. It is from this collection that four motets were extracted, edited, and analyzed, forming the basis of this study.¹³ Although it was Jakob

¹²Kroyer, Einleitung, p. xlv.

¹³The reason for selecting this collection was based on an arbitrary desire to choose a pre-1600 collection which included a variety of poly-choral motets. Only four collections were published prior to 1600: Sacrae cantiones (1590), Liber secundus sacrarum cantionum (1595), the collection presently being discussed, and Tricinia Maria (1598). The 1590 and 1595 collections were extensively edited by Kroyer and the 1598 collection was limited to only three voices. Thus, the 1597 collection was selected.

Fugger I whom Aichinger acknowledged as his patron on the title page, the collection was dedicated to chapter members of the Augsburg Cathedral. The dedication brought to the reader's attention the fact that the Augsburg Cathedral had been restored on its former site. Also, Aichinger stated that he hoped his music pleased the ear of those who heard it and he spoke of St. Basil's contribution to the value of music in the church.¹⁴ It is not known why Aichinger chose to speak of St. Basil in his dedication. Perhaps, as the previous footnote indicates, it was because St. Basil defended the singing of Psalms, and most of the motets found in the 1597 collection are Psalm settings. Plates 1 and 2 provide facsimiles of the title page and dedication. Table 2 provides a translation of the dedication.

¹⁴Gustave Reese (Music in the Middle Ages. New York: W. W. Norton & Company, Inc., 1947, p. 63) states "St. Basil (c. 330-379), the successor of Eusebius as bishop of Caesarea wrote the liturgy of St. Basil, still used in the Eastern Church. A letter of his defends the singing of the psalms both antiphonally and responsorially... He writes that the psalms are provided with melodies to attract children and youths to the end that their souls and minds may be enlightened while, as they think, they are surrendering themselves to the pleasures of music. Here we have an open avowal of the value of music as a help in propagating the faith."

Plate 1.

Facsimile of the Title Page

LIBER
 SACRARVM
 CANTIONVM,
 Quinque, sex, septem & octo
 Vocum.

A VCTORE
 GREGORIO AICHINGER, ILLV-
 STRIS AC GENEROSI DOMINI, DOMINI IACOBI
 FVGGERI Senioris, Baronis in Kirchberg &
 VVeiffenhorn, Babenhausiq; Do-
 mini &c. Organista.



NORIBERGÆ
 Apud Paulum Kaufmannum.

M. D. IIIC.

Dedication of the Title Page



Reverendis. Nobilibus,
Generosis, atque præstan-
tiss. Viris ac DD.

D. VITO à RECHPERG
de HOHENRECHPERG & c. PRÆPOSITO,
Iohanni Hieronymo Storab Osterach & c.
Decano, cæterisque Canonicis Cathedralis
Ecclesiæ Augustanæ, Dominis
suis observandis.



GRATULOR vobis hunc animum, Viri admo-
dum Reverendi, Nobiles & Illustres, dignum
pietate vestra, dignum magnitudine, qui nul-
lam rerum sacrarum partem inornatam jace-
re patiamini. Splendorem pulcherrimi tem-
pli, veteri deterfossu magna cum vestra laude
in priorem dignitatem restituti, oculis debemus
Auribus, suavisimorum concentuum varietate,
qua & DEVM piè colit, & homines ad divi-
na natura cultum facilius duci verè existimatis, graviter enim S. Bassi-
lius, Quando Spiritus sanctus nos vidit egre persunderi ad complexum
virtutis, ac proinde ad incundam vite restitutionem per hoc lente fecerit,
quod toti ad consuetandam voluptatem propenderemus, quid fecit? Nimi-
rum Scriptura sua dogmatis mistum insperis coccinnum istam numerorum
modu-

P R Æ F A T I O.

modulationem, ut auribus permultis ac delinitis, melico vocum concen-
tu, clam, velut aliud agentes, sineremus in animos nostros irrepere eloquio-
rum utilitatem. Et in eam sententiam multa passim extant veterum
Ecclesiæ patrum testimonia: Vos domestico præsere S. Odalrici exemplo
nitimini, cui incredibilem Symphonicorum turbam fuisse ex vita Scri-
ptore intelligimus. Et quanquam hanc omnem curam Reverendo Domi-
no Bernhardo Klingenshenio rectè demandaveritis, à quo peritè admodum
& diligenter accuratur, non inviti tamen spero laturi estis, ab externis
etiam industriae specimen ei rei conferri. Ego sanè cum ad manus alia non
essent, hac saltem inscriptione testatum volui, quo vos animi obsequio, qua
eximium quod dixi institutum vestrum gratulatione prosequeretur. Va-
lete. Augusta Vindelicorum, die 1. Octobris, Anno M. D. XCVII.

Reverendis. Dominationis vestrae
19 JY 62
Obsequentis.

Gregorius Aichinger.

Table 2.

Translation of the Dedication

To the most venerable nobles
high-born and most eminent men and DD,
to D. Vito, Prefects, and other lords
of Rechberg;

to John Jerome Stor from Austria
to the Deacons and other Cathedral Canons
of the church of Augsburg
and to their most respectful lords.

Most venerable men, noble and distinguished,
I congratulate you, who allow no part of the
sacred to remain unadorned, on this spirit
worthy of your devotion, worthy of greatness.

We present to your attention the magnificence
of this most beautiful temple, restored with
your praise to its former dignity on the old
site (that had been) cleared.

You think that the cultivation of the varied
nature of most pleasant harmonies are very
easily brought to our attention (ears).

For what did St. Basil do when the Holy Spirit
saw us being persuaded with difficulty to embrace
virtue (because we all were inclined to follow plea-
sure eagerly) and consequently to influence us to
enter upon the restoration of life?

Surely the writing of his teachings has spread
the concept that colorful modulation of meters,
which have stroked and soothed our ears with a
sweet harmony of voices, might allow the usefulness
of eloquence to slip into our souls.

And to support this view, many witnesses here
and there of the early church fathers exist.

Besides, you rely on the domestic example of St. Ulrich¹⁵ who we know had an incredible number of concerts from the Author of life.

And, although you will have rightly entrusted the care of all of this to Rev. Lord Bernhard Klingenstein by whom it is tended to skillfully and diligently, I hope that you will report that a proof of effort is contributed from the outside.

Naturally, since other things were not at hand, I at least wanted this witnessed by this inscription through which obedience of spirit I might follow you, and by what rejoicing I might imitate your exceptional doctrine. Farewell.

To the reverent German people, this first of October, 1597.

Yours, in the venerable service of our Lord,

Most obediently,

Gregor Aichinger

In the last decade of the sixteenth century, a lasting relationship was established between Aichinger and musical personnel of the Cathedral because of his close affiliation with the Cathedral choirmaster Bernhard Klingenstein (1545-1614).¹⁶ Seven years earlier, Klingenstein and Aichinger were the only two native Germans represented in the Corollarium Sacrum (1590), which was a collection of

¹⁵ St. Ulrich of Augsburg was born near Zurich in 890. and died in Augsburg in 973. He was a German bishop during the Reform era of Pope Otto I and the patron saint of the city and Diocese of Augsburg. He took a conspicuous part in ecclesiastical and secular affairs and encouraged liturgical reforms in his church.

¹⁶ See the previous reference in the translation of Aichinger's dedication found at the top of this page.

motets compiled and published by Friedrich Lindner, a strong advocate of Italian music. Other composers represented were Lasso, da Monte, Giovanni and Andrea Gabrieli, and Palestrina. In 1604, Klingenstein published his own collection of motets entitled Rosetum Marianum, a project that occupied him for several years. It contained musical settings on 33 verses of the German devotional song Maria zart, set by 33 different composers. Aichinger set verse 16, Maria uns tröst.

The year after the publication of the collection which forms the basis of this study, 1598, was a significant year in Aichinger's personal and professional life. First, Jakob Fugger I died. According to Hettrick, Aichinger quite probably "participated actively in the musical arrangements of Jakob I's funeral."¹⁷ In that same year, Johannes Fugger, the father of Jacob II, also died.¹⁸ Finally, Heinrich von Knorringen, a man who eventually would succeed Jakob I as Aichinger's mentor and friend, was consecrated in the Augsburg Cathedral as Prince-Bishop Heinrich V.¹⁹

1598 was also the year in which Aichinger decided

¹⁷William E. Hettrick III, "The Thorough-bass in the Works of Gregor Aichinger (1564-1628)" (Ph. D. dissertation, The University of Michigan, 1968), p. 18.

¹⁸Aichinger's close, personal relationship with the Fuggers continued after these deaths. Beginning in 1604, eight of his publications were dedicated to various members of their family.

¹⁹Kroyer, Einleitung, p. lli.

to return to Italy for his second visit. Schmid states he was in Rome by December of that year.²⁰ From Rome, Aichinger traveled to Perugia where he seems to have enrolled in its University.²¹ There is no available information regarding the intent of his enrollment. His stay in Perugia lasted no longer than one year for he was again in Rome by the Jubilee year 1600.²²

There were many positive aspects to this second visit. He had access to the highest spiritual and musical circles in Rome because of his associations with Prince-Bishop Heinrich V of Augsburg, Prince-Abbot Johann Adam von Kempton²³ and Marquard von Schwendon, the Canon of the Cathedral of Augsburg. Aichinger remembered their assistance and friendship in the dedications of his later published collections.²⁴

²⁰Schmid, Lebensbilder, p. 262.

²¹Hettrick, "Thorough-bass", p. 16.

²²Schmid, MGG, col. 179.

²³Von Kempton helped organize and lead a large group of travelers on their journey to Rome. Aichinger was a member of this group, according to Hettrick, "Thorough-bass", p. 20.

²⁴The Prince-Bishop is the dedicatee of his Odaria lectissima (1601). The Prince-Abbot is remembered in his Vespertinum Virginis (1603), and to Von Schwendon he dedicated his Virginalia (1607).

While in Rome, he undoubtedly had the opportunity to hear many of the earliest works written in concerted style for voices and instruments, music which heralded the new style of the new century, such as Emilio del Cavalieri's Rappresentazione di Anima e di Corpo in 1600, and Lodovico Grossi da Viadana's Concerti Ecclesiastici.²⁵ Cavalieri's work is one of the first attempts to use the new stile moderno principle of monody for sacred purposes. The work is a morality play with music; that is, a sacred opera with allegorical characters. Viadana was one of the first composers to adopt stile moderno principles in church music. His Concerti Ecclesiastici was written for solo voice, various combinations of solo voices, and basso continuo. Viadana's music must have profoundly influenced Aichinger. In 1607, his (Aichinger's) historical position as a pioneer of the new concertato style was established by the publication, in the same year, of his Cantiones ecclesiasticae... cum basso generali et continuo in usum organistarum. He thus became the first German composer to publish a collection of music for small vocal ensembles with thorough-bass. Thereafter, the majority of his published collections were in the concertato style. Schmid asserted that he became one of the

²⁵Hettrick, "Thorough-bass", p. 22.

earliest and most significant champions of the "nuovo musicale" on German soil.²⁶

It was also during Aichinger's second visit to Italy that he most likely was ordained into the priesthood, although the precise date is unknown. In 1601, in the dedication to his Odaria lectissima, he proclaimed his renunciation of profane (secular) music. This was followed in 1602, by a statement in the dedication of the Divinae Laudes which spoke of the Stand der Heiligkeit (state of holiness) into which he had entered.²⁷ But the terminus ad quem was 1603, when he began to refer to himself as Reverendus Dominus in his publications, indicating that he had advanced to the priesthood. Kroyer reviewed the ordination records in Augsburg and Konstanz (the records for 1600 in Augsburg are missing) and found no record of ordination.²⁸ Although he was unable to check the ordination records in Rome, Kroyer concluded that ordination probably took place there in or before 1600, during Aichinger's second visit.²⁹

²⁶Schmid, Lebensbilder, p. 262. ²⁷Ibid.

²⁸Kroyer, Einleitung, p. lvif. Konstanz, a city located on the German/Swiss border, was where Jacob Fugger II, Aichinger's boyhood friend had received canonry in 1593. He entered the priesthood the previous year. Aichinger spent a good deal of time in Konstanz visiting his lifelong friend. Kroyer speculated he might have been ordained in Konstanz.

²⁹Ibid., p. lvi.

Aichinger most likely returned to Augsburg in early 1601. He was in Venice by December, 1600, probably on his way back to Augsburg.³⁰ Upon his return, he retained his position as organist of the Church of St. Ulrich and also received a benefice from the Cathedral in Augsburg.³¹ He retained it for the remainder of his life and, in addition, received several other benefices from other churches in the area. After his return in 1601, Aichinger remained in Augsburg until his death in 1628. His twenty-four collections of music published after his return from Rome attest to the marked prolificity of this chapter of his life.

Aichinger's epitaph, which is located on the north wall in the cloister of the Augsburg Cathedral, states unequivocally that he died, in terms of the Gregorian calendar, on January 21, 1628, at 63 years of age. A copy of his epitaph follows:

³⁰ Schmid, Lebensbilder, p. 262.

³¹ A benefice is a church office that carries differing obligations for residency and service and also differing remuneration. Originally, all had required specific duties of prayer or work. Innocent III had declared in the 13th century that the sole purpose of the foundation of benefices was to provide the church with clerics who could devote their time freely to religion. But either through laxity or the death of past holders, some became benefices in commendam without obligation while others carried obligations for prayer and ritual observances that could be carried out in absentia. If duties were involved, the beneficiary had to hire a vicar to carry them out.

Table 3.

Aichinger's Epitaph

LEGE. VIATOR. ET. LVGE
 HIC. TVMVLATVS. EST. PERREVERENDVS. ET. ERVDITVS
 DOMINVS. GREGORIVS. AICHINGER
 RATISBONENSIS. BOIVS. APVD. HANC. CATHEDRALEM
 CHORI. VICARIVS. ET. CANONICVS. AD. D. GERTRVDIS
 VIR. PRAETER. PIETATEM. ET. CAETERAS. VIRTVTES
 TVM. MVSICA. ARTIS. PERITIA. ET. SVAVITATE
 TVM. MORVM. ELEGANTIA. ET. FACILATE
 MIRIFICE. GRATVS
 QVI. CVM. VIXISSET. ANNOS SEXAGINTA. TRES. VERSA
 IN. LVCTVM. MORTIS. CJTHARA. EIVS. NATVRAE, CONCESSIT
 XII. CALENDAS. FEBRVARIAS
 ANNO. CHRISTIANO. CIO. IOC. XXVIII³²
 CVIVS. ANIMA. AETERNA. SYMPHONIA. LAETETVR

³² Since there has been some confusion in modern publications as to Aichinger's death date, this author will provide a detailed explanation of this pertinent section of his epitaph: "XII. CALENDAS. FEBRVARIAS ANNO. CHRISTIANO. CIO. IOC. XXVIII" (my emphasis). The Roman month had three major divisions, the Kalends (the 1st), the Nones, and the Ides. The Nones and Ides do not concern us. The Romans counted backward from each of these major divisions, including the starting point in their calculations. Thus, XII CALENDAS FEBRVARIAS means that one must count backward twelve days from February 1 (the Kalends) to arrive at

Aichinger's library, now preserved in the Staats- und-Stadt bibliothek in Augsburg and in the Bayerische Staatsbibliothek in Munich, gives a picture of a man with a universal education. In addition to bound volumes of five-part Italian madrigals by Rore, Lasso, Willaert, Palestrina, Andrea Gabrieli, Marenzio, and others, the library includes several treatises on religion, philosophy, geography, botany, and medicine.³³

Aichinger's date of death, January 21. Kroyer (Einleitung, p. xc) contends he died on February 21, 1628; however, in a footnote at the bottom of the page, he states on two occasions that the death date was January 21. The error probably was typographical. It is interesting to note that the error found its way into a more recent source. Schmid (MGG., col. 177) gives the date of death as February 21.

³³Hettrick, "Thorough-bass", p. 30.

CHAPTER III

ANALYSIS OF THE SELECTED MOTETS

The purpose of this chapter is to provide a detailed analysis of the motets edited herein.

First, let us consider Aichinger's entire publication of the Liber Sacrarum Cantionum, quinque, sex, septem, et octo vocum of 1597¹ from which the four edited motets are extracted. It is a collection consisting of twenty motets in five part books: Cantus/Tenor 2, Altus/Bassus 2,

¹ This collection was printed in Nürnberg by Paul Kaufmann (1568-1632). In 1589, he joined the famous Gerlach printing house which specialized in printing music and was run by Catharina Gerlach (Kaufmann was related to the Gerlach family by marriage). Upon her death in 1691, the printing house was passed on to the Kaufmann family with Paul himself being the director from 1594 to 1617. Of particular importance was his association with Hans Leo Hassler. He published much of his music as well as works by Italian masters who had influenced Hassler's style. As a result, Kaufmann introduced a great deal of ine Italian music into Germany - works by Croce, Gastoldi, Marenzio, and Vecchi. This 1597 collection is the only one of Aichinger's oeuvre that Kaufmann published.

Tenor, Bassus/Altus 2, and Quinta Vox. Fourteen are for five voices, three for six voices, one for seven voices, and two for eight voices. Six are paired motets (five for five and one for six voices) while eight consist of only one part (four for five, one each for six and seven, and two for eight voices). All are freely composed to liturgical texts of this collection follows:

Table 4.

Liber Sacrarum Cantionum,
quinque, sex, septem, et octo vocum (1597)

INDEX MOTECTARUM

GREGORI AICHINGER

Quinque

- I. Vidi fus altare, 1. pars
- II. Et datae sunt illis, 2. pars
- III. Ego autem rogavi prote

2

This study and editions is based upon the five part books in the British Library (Shelfmark B-59). Other libraries having copies of the part books include:

- a. Bibliothèque Royale Albert 1^{er}: Brussels
- b. Staatsbibliothek der Stiftung Preussischer Kulturbesitz: West Berlin
- c. Bayerische Staatsbibliothek: Munich
- d. Bibliothèque du Conservatoire National de Musique: Paris
- e. Biblioteka Uniwersytecka: Wrocław (Breslau) - the quinta vox part book only.

Table 4. INDEX MOTECTARUM (continued)

IV.	<u>Domine Deus qui conteris bella</u>
V.	<u>O quem suavis est Domine</u> , 1. pars
VI.	<u>Panis quem ego dabo</u> , 2. pars
VII.	<u>Gloria Patri qui creavit nos</u> , 1. pars
VIII.	<u>Te decet laus</u> , 2. pars
IX.	<u>Jubilate Deo omnis terra</u> , 1. pars
X.	<u>Laudate nomen eius</u> , 2. pars
XI.	<u>Gaudeamus & exultemus</u>
XII.	<u>Dies irae, dies illa</u>
XIII.	<u>Benedicam Domino</u> , 1. pars
XIV.	<u>Quis est homo</u> , 2. pars

Sex

XV.	<u>Noli timere</u> , 1. pars
XVI.	<u>Cum ambulaveris</u> , 2. pars
XVII.	<u>Quae nova</u>

Septem

XVIII.	<u>Adesto unus Deus</u>
--------	-------------------------

Octo

XIX.	<u>Gaudete</u>
XX.	<u>Laudate Dominum</u>

FINIS

Modal usage in this collection is quite conservative. Aichinger uses only two different modes, Dorian and Ionian. However, both modes are usually transposed as shown in Table 5:

Table 5.

Distribution of motet modality

<u>Untransposed Dorian</u>		<u>G - Dorian</u>
XII. <u>Dies irae</u>	I.	<u>Vidi sub altera: pt. 1</u>
	II.	<u>Et datae sunt: pt. 2</u>
	III.	<u>Ego autem rogavi</u>
	IV.	<u>Domine Deus</u>
	XIII.	<u>Benedicam Dominum: pt. 1</u>
	XIV.	<u>Quis est homo: pt. 2</u>
	XVIII.	<u>Adesto unus Deus</u>
	XIX.	<u>Gaudete</u>
		<u>F - Ionian</u>
	V.	<u>O quem suavis: pt. 1</u>
	VI.	<u>Panis quem ego: pt. 2</u>
	VII.	<u>Gloria Patri: pt. 1</u>
	VIII.	<u>Te decet laus: pt. 2</u>
	IX.	<u>Jubilare Deo: pt. 1</u>
	X.	<u>Laudate nomen: pt. 2</u>
	XI.	<u>Gaudeamus</u>
	XV.	<u>Noli timere: pt. 1</u>
	XVI.	<u>Cum ambulaveris: pt. 2</u>
	XVII.	<u>Quae nova</u>
	XX.	<u>Laudate Dominum</u>

By the end of the sixteenth century, composers normally used only five modes: Dorian, Phrygian, Mixolydian, Aeolian, and Ionian. These modes could be transposed a perfect fourth higher or perfect fifth lower by adding a

flat, the only fixed signature usually used.³ Jeppesen writes that "these transpositions were used with unusual frequency during the sixteenth century in order to bring compositions into a more pleasing and singable register."⁴

In this collection, a mensuration signature of tempus imperfectum, alla breve (♩) is used exclusively to indicate proportio dupla. Triple meter is indicated by ♩ 3 at the beginning of some motets or simply 3 for internal sections of proportio tripla. The following plate, a facsimile of Motet XIII, Benedicam Dominum, Cantus part book, page one, provides an illustration.

3

These modes could also be transposed two perfect fourths higher by adding two flats and three perfect fourths higher by adding three flats, etc. However, these second and third transpositions were used much less than the first transposition in the late sixteenth century.

4

Knud Jeppesen, Counterpoint - The Polyphonic Vocal Style of the Sixteenth Century, trans. G. Haydon (New York: Prentice-Hall, Inc., 1939), p. 79.

Plate 3.

Benedicam Dominum: Cantus

B à 5. XIII. Primapars. Cantus.

Benedicam Dominum in o- mni tempore,
 Benedicam Dominum in o- mni tempore, in o- mni tempo-
 re, semper laus eius in ore me- o, semper laus eius in ore
 meo, semper laus eius in o-
 re meo. Magnifi- cate, magnifi- cate Dominum
 mecum, magni- ficate Dominum me- cum, & exaltemus, &
 exaltemus ij nomen eius in id- ipsum, & exalte- mus
 nomen eius in id- i- ipsum. Divites eguerunt, divites egu-
 erunt & e- su- ri- erunt, & esuri- erunt, inqui-

The three common clefs are used in this collection: bass (F), treble (G), and C. The G-clef occurs only on the second line and the F-clef occurs on both the third and fourth lines while the C-clef is used on the first, second, ⁵ third, and fourth lines. Like other composers, Aichinger used all of these clefs to avoid leger lines.

The four motets that have been transcribed and analyzed are listed in Table 6 along with the number of voices and measures.

Table 6.

Motets Transcribed and Analyzed

<u>Name of Motet</u>	<u>No. of Voices</u>	<u>No. of Measures</u>
XIII. <u>Benedicam Dominum</u> : pt. 1	5	58
XIV. <u>Quis est homo</u> : pt. 2	5	46
		104
XVIII. <u>Adeste unus Deus</u>	7	95
XX. <u>Laudate Dominum</u>	8	160

The selection of these motets was based on a desire to choose works that provide a variety of part distribution,

5

For specific clef distribution in the four transcribed motets, see the incipits found on each title page in Appendix B.

metrical relationships, interesting motivic material, and texts. Since the majority of motets in this collection are paired and for five voices, it was decided to include two paired motets from this group. Specifically, Benedicam Dominum: pt. 1 and Quis est homo: pt. 2 were chosen because they exhibit the greatest variety in their opening motivic material - - Benedicam Dominum begins in triple meter with chordal texture while Quis est homo begins in duple meter with imitative texture. Adesto unus Deus was selected because of its striking opening motive and its antiphonal use of two choirs. Laudate Dominum was selected because it is the longest motet in the collection and exhibits the most sectional variety in terms of contrasting voices.

As shown in Table 5 on page 33, Benedicam Dominum, Quis est homo, and Adesto unus Deus use the Dorian mode on G while Laudate Dominum uses the Ionian mode on F. All four motets have a signature of one flat. Aichinger's conservative compositional approach is exemplified by his sparing use of chromatic alterations and cadences. In the four transcribed motets, only four different notes are consistently altered, three of them, B-natural, F-sharp, and C-sharp are used as leading tones when the tonality is momentarily centered in C, G, and D. E-flats are generally used to avoid melodic and harmonic tritone relationships,

and to provide harmonic contrast. B-naturals and F-sharps⁶ are also used at tonic cadences as "picardy" thirds.

The scale degrees upon which all cadences are constructed is also limited. In Benedicam Dominum, Quis est homo, and Adesto unus Deus (g-Dorian), Aichinger cadences on only three different scale degrees: G(tonic), D (dominant), and B-flat (mediant). In Laudate Dominum, cadences appear on four scale degrees: F (tonic), C (dominant), B-flat (sub-dominant), and D (sub-mediant).

Having presented general information regarding Aichinger's 1597 collection and the four motets from this collection that are transcribed, this study will proceed with analyses of each of the four motets. Each analysis will contain information about the following:

⁶The expression "picardy third" (tierce de picardie) has long been consigned to the group of pseudo-geographical theory terms like the French augmented-sixth chord and the Neapolitan-sixth chord, its real meaning lost. Recently, however, the American linguistic historian Robert A. Hall, Jr. has suggested that the original expression, tierce picarde, consisted of a feminine noun and adjective in the Picard dialect: picart (feminine: picarde) meaning "pointed" or "sharp". In this sense, it means a sharp third ("How Picard was the 'Picardy Third'," Current Musicology 19 [1975], p. 79). It would seem that picarde, sharp or pointed, and Picarde, a French province and dialect, collided linguistically (Guillieron's law of homonymic collision) leading to a suppression of the least pleasant meaning, sharp or pointed.

1. Part distribution.
2. Text source and translation.
3. Pitch parameters.
4. Graphs presenting the over-all organization.
5. A discussion of pertinent factors about the over-all organization that unify the entire motet.
6. Graphs delineating the detailed sectional organization.
7. A discussion of pertinent factors revealed in each section.

BENEDICAM DOMINUM: pt. 1

QUIS EST HOMO: pt. 2

Benedicam Dominum and Quis est homo are paired motets consisting of five parts, the Cantus (soprano 1), Quinta Vox (soprano 2), Altus (alto), Tenor (tenor), and Bassus (bass). The pitch parameters for each part are compared in Example 1.

Example 1. Benedicam Dominum and Quis est homo -- pitch parameters

Benedicam Dominum Quis est homo

The previous example clearly shows the 1st and 2nd sopranos have virtually the same tessitura in each motet. Also, the alto, tenor, and bass pitch parameters are generally the same in both partes.

The texts are compiled from selected verses of Psalm 33. Benedicam Dominum uses verses 1, 3, and 10 while Quis est homo uses verses 12, 13, and 18. Psalm 33 is classified as a "wisdom" psalm because it gives practical advice regarding the quality of life.⁷ It is divided into two main parts: vss. 1-10 and vss. 11-21. Aichinger

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R. E. Murphy, "Psalms, Book of," New Catholic Encyclopedia, vol. 11 (New York: McGraw-Hill Book Publishing Company, 1967), p. 938.

selected three verses from each part for these paired motets. The reason for specific verse selection is not known. The following table provides the text and its translation taken from the Revised Standard Version of the Bible.

Table 7.

Benedicam Dominum and Quis est homo

Texts and Translations

Benedicam Dominum

- | | |
|---|--|
| 1. Benedicam Dominum in omni tempore: *semper laus eius in ore meo. | I will bless the Lord at all times, *His praise shall be continually in my mouth. |
| 3. Magnificate Dominum mecum: *et exaltemus nomen eius in idipsum. | O magnify the Lord with me, *and let us exalt His name together. |
| 10. Divites eguerunt et esurierunt: *inquirentes autem Dominum non minuentur omni bono. | The wealthy suffer want and hunger, *but those who seek the Lord lack no good thing. |

Quis est homo

- | | |
|---|---|
| 12. Quis est homo qui vult vitam: *diligat dies videre bonos. | What man is there who desires life, *and covets many days that he may enjoy good. |
| 13. Prohibe linguam tuam a malo: *et labia tua non loquentur mendacium. | Keep your tongue from evil, *and your lips from speaking deceit. |
| 18. Juxta est Dominus iis qui tribulato sunt corde: *et humiles spiritu salvabit. | The Lord is near to the broken-hearted, *and saves the crushed in spirit. |
-

Over-all organization: Benedicam Dominum - pt. 1

As in all sixteenth-century vocal music, each textual portion usually has differing musical material. Accordingly, there are five over-all sections to Benedicam Dominum as shown in Figure 1.

Figure 1.

Benedicam Dominum

Over-all organization

	Section 1 (15 meas.)	Section 2 (11 meas.)
Measure ⁸ :	1	2 19 ² 21 ³ 25 ⁴
		15 ¹ 15 ¹ 25 ⁴
Text:	Benedicam...omni tempore:	*semper laus... ore meo.
Verse:	1a	1b
Tonality:	g-----g (i) (V)	g-----d-----B ^b -----g (i) (i) (I) (i)
Meter:	♩ 3	♩

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Much sectional overlapping exists. Therefore, when applicable, the top number/beat indicates the completion of the previous section and the bottom number/beat, the beginning of the subsequent one.

	Section 3 (5 meas.)			Section 4 (17 meas.)			
Measure:	⁴ 25 ₄	27 ³		³ 30 ₂	40 ¹	40 ³	⁴ 46 ₄
	25			30			46
Text:	Magnificate... mecum:				*et exaltemus... idipsum.		
Verse:	3a				3b		
Tonality:	g-----B ^b -----B ^b				B ^b ---g---B ^b -----g		
	(i)	(IV)	(I)		(I)	(i)	(I)
Meter:	¢				¢ 3		

	Section 5 (13 measures)				
Measure:	46 ⁴ ₄₆	50 ³	52 ⁴	55 ²	58 ⁴
Text:	Divites...esurierunt;		*inquirentes..minuentur bono.		
Verse:	10a		10b		
Tonality:	g-----g-----g-----g				
	(i)	(V)	(V)	(V of pt.)	
				2)	
Meter:	♢				

Sectional organization: Benedicam Dominum

Section 1 has two sub-sections as shown in Figure 2.

Figure 2.

Benedicam Dominum

Sub-sectional organization of Section 1

	1a	1b
	1 3 1	1 1
Measure:	1 6 7	12 15
Text: (1a)	Benedicam Dominum in omni tempore:	full text repeats
Translation:	I will bless the Lord at all times	
Phrase Structure:	⁹ 3 + 3	3 + 3 + 3
Tonality:	g-----g (i) (V)	g-----g (i) (V)
Meter:	♩ 3 throughout	
Texture:	3-part (S1,S2,A): chordal	4 (S1,A,T,B) and 5 pt.: chordal

Section 1 is in homophonic style, all parts moving essentially together, with the principal melody in the 1st soprano. The phrase structure is quite regular consisting of a six-measure phrase for the entire text divided into two, three-measure phrases (3^a and 3^b). After the repetition of

⁹ Because of the overlapping characteristic of Renaissance musical phrases, phrase structure is not as clearly defined as in the music of Haydn or Mozart. Therefore, the phrase structure indicated in several of the following graphs are not exact but close approximations.

phrases 3^a and 3^b (sub-section 1 b), the first section concludes with a varied repetition of just phrase 3^b with the text in omni tempore. As the phrases are repeated, they grow in the number of parts in the following manner:

<u>1st phrase (1 a)</u>	<u>repetition (1 b)</u>	<u>partial repetition</u>
3 ^a + 3 ^b	3 ^a + 3 ^b	3 ^b
3 parts	4 parts	5 parts

Melodically, phrases 3^a and 3^b and their repetitions are closely related through extensive vocal interchange. This use of stimmtausch, a primary characteristic of Aichinger's compositional technique, will be frequently noted in all of the motets transcribed in this study. These vocal interchanges are indicated in the following example which is the repetition of phrases 3^a and 3^b scored for four parts (meas. 7¹ - 12²). It can be seen that the voice parts of the first three measures are all nearly identical while several changes are made in the repetition of phrase 3^b. The notes of the repetition are written normally while the notes of the first phrase are indicated by small note-heads (Example 2).

Example 2. Benedicam Dominum - repetition of the opening phrase showing stimmtausch and pitch variants

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) of the hymn "Benedicam Dominum". The score shows measures 7 through 12, divided into two phrases: "phrase 3^a" (measures 7-9) and "phrase 3^b" (measures 10-12). The lyrics are "Be-ne-di-cam Do-mi-num in o - - mni tem-po-re,". The Soprano part has a key signature change to one sharp (F#) at measure 12. The Alto, Tenor, and Bass parts remain in one flat (Bb). The Bass part is marked "B = A" and "8va basso".

For the most part, only the melodic contours of the parts are changed, not the chordal structure or progression.

Section 2 has two sub-sections as shown in Figure 3.

Figure 3.

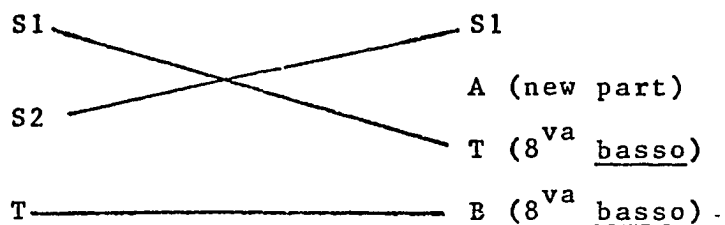
Benedicam Dominum

Sub-sectional organization of Section 2

	2a	2b
Measure:	15 ² 17 ² 19 ⁴ 19 ²	25 ⁴
Text: (1b)	*semper laus eius in ore meo.	text repeats
Translation:	His praise shall con- tinually be in my mouth	
Phrase Structure:	3 + 3	3 + 4½
Tonality:	g-----d (i) (i)	d---B ^b ---g---g (i) (I) (v) (i)
Meter:	♩ throughout	
Texture:	3-part followed by 4-part antiphony	3-part free polyphony: florid melismas

In Section 2, Aichinger changes to duple meter but keeps the three-measure phrase structure until the last phrase of sub-section 2b (see Figure 3). He also retains the use of stimmtausch in sub-section 2a according to the following example.

Example 3. Benedicam Dominum -- stimmtausch in sub-section 2a

Measures 15² - 17¹Measures 17² - 19²

Unlike Section 1, there is a maximum of contrast between sub-sections 2a and 2b as shown in the following list. The only elements they both have in common are the meter and text.

Sub-section 2a

(meas. 15² - 19⁴)

1. antiphonal effects between
3 (S1, S2, T) and 4 (S1, A, T, B)
parts: high/low tessitura
2. syllabic
3. cadences on d
(meas. 17¹ and 19¹)
4. chordal/declamatory
5. two, 3-measure phrases
6. moving harmonic rhythm

Sub-section 2b

(meas. 19² - 25⁴)

- direct: all high
tessitura for 3
parts (S1, S2, A)
- melismatic
- cadences on B^b and g
(meas. 21³ and 25³)
- imitative
- 3 + 4½-measure phrases
- static harmonic rhythm
(B^b pedal: meas. 21³ f.)

A less obvious unifying element is the parallel thirds between the 1st and 2nd sopranos that begin sub-section 2a,


only lasting for three quarter-notes (meas. 15³ - 16¹). They enunciate the text semper laus eius in ore syllabically. In the last phrase of sub-section 2b (meas. 22¹ - 24²), however, the 1st and 2nd sopranos move almost entirely in scalar consecutive thirds on the syllable "o" (Example 4).

Example 4. Benedicam Dominum -- similarity of parallel thirds found in sub-sections 2a and 2b

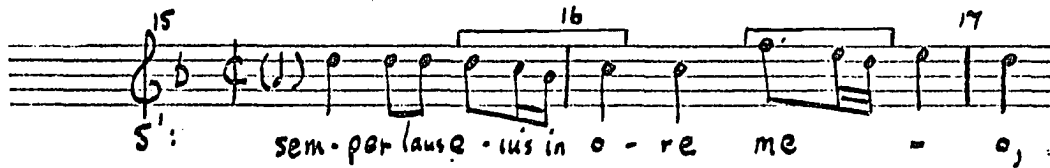
The image displays two musical staves, S¹ and S², illustrating parallel thirds in two sub-sections of the piece 'Benedicam Dominum'.


Sub-section 2a (measures 15-16): Both staves show a melodic line starting on a half note in measure 15 and continuing with quarter notes in measure 16. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, 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E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, 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C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364,

1st and 2nd sopranos.

Aichinger uses two semi-fusa () in the original print for an ornamental, cadential turn on the word meo in the 1st soprano (meas. 16³) and the alto (meas. 18³). These semi-fusas are used as an intensification of the turning-note figure first heard in measure 15⁴ (Example 5).

Example 5. Benedicam Dominum -- cadential turn in subsection 2a



The semi-fusa is rarely used by sixteenth-century composers, even ornamentally. Palestrina's shortest note was the fusa ().

Section 3 (verse 3a) is only five measures in length and has no sub-sections as shown in Figure 4.

Figure 4.

Benedicam Dominum

Sectional organization of Section 3

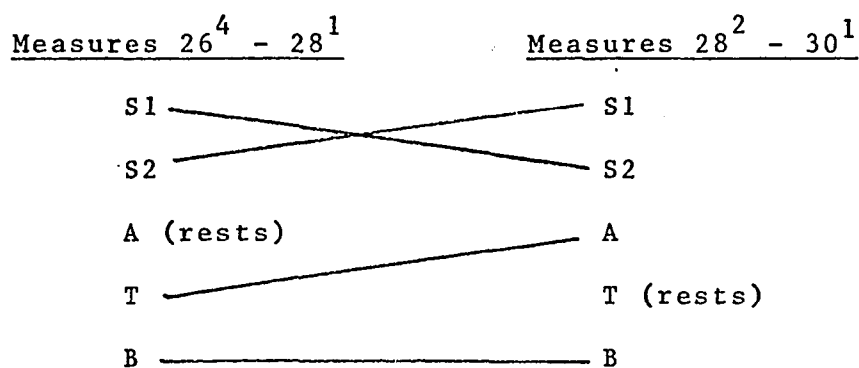
	Section 3		

Measure:	25 ⁴	28 ²	30 ³
Text: (3a)	Magnificate Dominum mecum:		
Translation:	O magnify the Lord with me,		
Phrase Structure:	1 + 4		
Tonality:	g-----B ^b -----B ^b -----B ^b -----B ^b (I) (IV) (I) (IV) (I)		
Meter:	♩ throughout		
Texture:	mostly 4-part chordal style with brief imitative entries at beginning		

Section 3 (verse 3a), although short, makes a vivid impression because Aichinger translates the imperative statement of the text Magnificate Dominum mecum (O magnify the Lord with me) as a brusque command. He begins with a statement of the single word Magnificate in contrapuntal style with the two sopranos and the tenor and bass paired, each pair with a different contrasting motive. The two sopranos sing conjunctly in parallel thirds while the tenor and bass begin imitatively with a highly disjunct motive stressing contrary, oblique, and similar, but not parallel motion. Although this is a striking beginning, Aichinger drops it after only one measure to state the entire text

twice syllabically in chordal style. In the second statement of the text, he interchanges the voices as he usually does (Example 6).

Example 6. Benedicam Dominum -- stimmtausch in Section 3



In contrast to sub-section 2b, this harmonic rhythm moves quickly and the tonal center moves from g-minor to B^b-major and remains there for the final cadence.

Section 4 has no sub-sections as shown in Figure 5.

Figure 5.

Benedicam Dominum

Sectional organization of Section 4

	Section 4			
Measure:	30 ³	39 ¹	40 ³	46 ⁴
Text: (3b)	*et exultemus nomen eius in idipsum.			
Translation:	and let us exalt His name together.			

Phrase Structure: 2 + 2 + 6 + 6

Tonality: B^b ----- g ----- B^b ----- g
 (I) (I) (I) (i)

Meter: ϕ 3 throughout

Texture: 4 and 5-part chordal antiphony

Section 4 changes to triple meter and homophonic texture. As at the beginning of Section 3 (verse 3a), Aichinger provides a short introduction consisting of the first words of verse 3b (et exaltemus) in two-measure phrases repeated. The purpose is to establish the basic rhythmic pattern and chordal antiphony. Aichinger uses trochaic rhythms predominantly in all parts with a shift to iambic in the penultimate measures of cadences in g-minor (meas. 39 and 45).¹⁰ The use of trochaic rhythms was very common in the late sixteenth century and was used by Palestrina and his contemporaries to express joy. Also similar to Section 3, Aichinger employs stimmtausch rather freely as

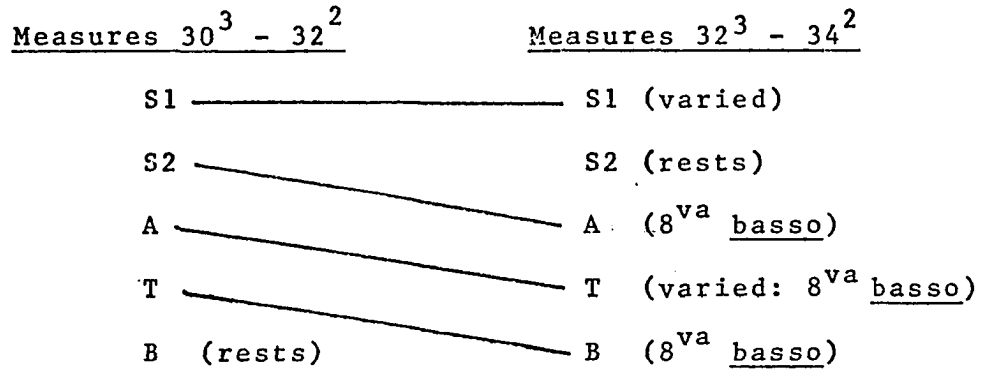
10

Aichinger uses coloration to indicate a shift to iambic rhythm (Altus: meas. 44 and 45 -- $\text{II} \diamond \diamond \# \text{II}$) in the following parts and measures:

S1 -- meas. 38 and 39
 S2 -- meas. 45
 A -- meas. 45
 T -- meas. 39 and 45
 B -- meas. 45

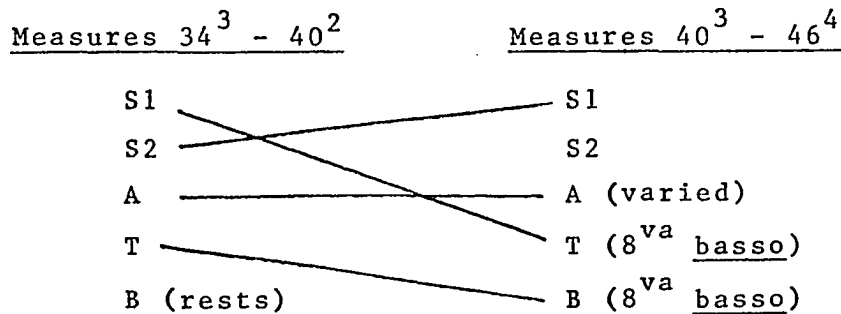
indicated in Example 7.

Example 7. Benedicam Dominum -- stimmtausch in Section 4



Following the brief introduction, Aichinger sets the entire text, et exaltemus nomen eius in idipsum, in two, six-measure phrases using the techniques of antiphony (meas. 34³ - 40³: S1, S2, A, T in dialogue with meas. 40³ - 46⁴: S1, S2, A, T, B) and stimmtausch (Example 8).

Example 8. Benedicam Dominum -- additional stimmtausch in section 4



Owing to the chordal texture throughout, the harmonic progression is unusually clear. The introductory

four measures (2 + 2) simply repeat tonic to dominant, while the two concluding, six-measure phrases are richer in content, remaining in B -major for the first half and modulating to g-minor for the second. Example 9 provides the bass part in measures 40³ - 46⁴ plus the chord symbols below it.

Example 9. Benedicam Dominum -- chord progression in measures 40³ - 46⁴



Section 5 has two sub-sections as shown in Figure 6.

Figure 6.

Benedicam Dominum

Sub-sectional organization of Section 5

	5a			5b	
Measure:	46 ⁴	49 ³	52 ⁴ 52 ⁴	55 ²	58 ⁴
Text: (10a)	Divites eguerunt et esurierunt:			(10b)	*inquirentes autem Dominum non minuentur bono.

Translation:	The wealthy suffer want and hunger;	but those who seek the Lord lack no good thing.
Phrase Structure:	3 + 3½	3 + 3
Tonality:	g-----g (i) (V)	g-----g-----g (V) (V) (V)
Meter:	♩ throughout	
Texture:	mostly 5-part throughout: free imitation of new motive and its inversion	strict followed by free imitation of related material found in sub-section 5a

Aichinger divides the text used in Section 5 into its smallest meaningful locutions as shown in Example 10.

Example 10. Benedicam Dominum -- textual sectionalization of Section 5

	<u>Text</u>	<u>Measures</u>	<u>Total Measures</u>
10a:	Divites eguerunt	46 ⁴ - 49 ³	3
	et esurierunt:	49 ³ - 53 ¹	3½
10b:	*inquirentes autem	52 ⁴ - 55 ¹	3
	Dominum		
	non minuentur bono.	55 ² - 58 ³	3

Example 10 shows that Aichinger has returned to the three-measure phrase structure of Section 1 and 2.

Perhaps because Section 5 is the last section of Benedicam Dominum, Aichinger employs musical ideas not heard

before. Motivically, this section is the most integrated of all the sections as illustrated in Examples 11a, b, and c.

Example 11a. Benedicam Dominum -- integrated motives used in Section 5

Ex. 11a 47

motive: ex. 11 b

S¹/S²: Di-vi-tes e-gu-e-runt

A: principle motive

Example 11b. Benedicam Dominum -- integrated motives used in Section 5

Ex. 11 b

S¹/S²: in-qui-ren-tes

T/B: in-qui-ren-tes

Example 11c. Benedicam Dominum -- integrated motives used in Section 5

Ex. 11c

Ex. 11a: 5/52 non mi-nu-er-tur

5/52: non mi-nu-er-tur o-

T/B: non mi-nu-er-tur o-

Ex. 11a: principle motive

The principle motive begins in the alto in measure 47⁴ (see Example 11a above). Typically, Aichinger does not state it alone, but accompanied by other voices -- in this case, by its inversion doubled in the 1st and 2nd sopranos in consecutive thirds. The tenor and bass then imitate the alto motive before bringing this short phrase to a conclusion with five parts in measure 49². The beginning of the next short section (et esurierunt) uses the same principle motive but in a setting for fewer voices: 1st soprano and alto (meas. 49³) followed by 2nd soprano and again alto (meas. 50⁴) and finally 1st soprano, tenor and bass (meas. 51⁴). These first two short sections which use verse 10a are unified motivically and varied texturally all within the space of six measures.

Sub-section 5b begins with what seems to be a new motive (Example 11b) which can be traced to the 1st soprano

at the beginning of verse 10a (see Example 11a). At the beginning of this sub-section, the original ascending third becomes a perfect fourth or, in its tonal answer form, in the tenor (meas. 53²), a perfect fifth. As can be seen in Example 11b, Aichinger treats this motive with unusual strictness. The motive enters in stretto in all five voices at the distance of a quarter note without interruption.

The concluding portion of sub-section 5b (non minuentur bono), functioning as a codetta, reverts to the principle motive in sub-section 5a in a new contrapuntal combination. Aichinger preserves the contextual relationship of the parts, which originally placed the principle motive in the alto with the accompanying, inverted parts in the 1st and 2nd sopranos above it. Here in measure 55², the principle motive remains in the lowest voice, but there are two of them (bass and tenor in imitation) and the rhythmic values of the original motive have been augmented (see Example 11c). The accompanying voices are still the 1st and 2nd sopranos but they present their parts in imitation at the unison rather than in parallel thirds. Thus, this codetta is a contrapuntalized version of the beginning of sub-section 5a. Benedicam Dominum concludes on a D-major chord with the traditional tierce de picardie being found

in the alto. This chord functions as the dominant leading to the tonic (g-minor) at the beginning of Quis est homo.

Over-all organization: Quis est homo -- pt. 2

There are three over-all sections to Quis est homo as shown in Figure 7.

Figure 7.

Quis est homo

Over-all organization

		Section 1 (8 measures)			
Measure:	1	4 ⁴	6 ²	8 ³ ₈₁	
Text:	Quis est homo..vitam: *diliget dies videre bonus.				
Verse:	12a		12b		
Tonality:	g (i)	-----B ^b (I)	-----g B ^b (i) (I)	-----G (I)	
Meter:	C throughout				
		Section 2 (7 measures)			
Measure:	8 ³ ₈₁	10 ⁴	12 ¹	14 ⁴ ₁₄	
Text:	Prohibe..a malo: *et labia..loquentur mendacium.				

Verse: 13a 13b
 Tonality: B^b-----B^b-----g-----g
 (I) (I) (i) (i)
 Meter: ♪ throughout

Section 3 (33 measures)

Measure: 14⁴ 17¹ 22⁴ 30² 38⁴ 46⁴
 14⁴

Text: Juxta est..sunt corde: *et humiles spiritu salvabit.

Verse: 18a (repeats in meas. 30² - 38⁴)
 18b (repeats in meas. 38⁴ - 46⁴)

Tonality: g-----g-----B^b-----g-----g-----g
 (V) (V) (I) (V) (V) (i)

Meter: ♪ throughout

Three unifying elements of Quis est homo will now be discussed before proceeding with the sub-sectional analysis. First, the principle motive and its inversions, originally found in sub-section 5a of Benedicam Dominum (see Example 11a), begin and end Quis est homo and are heard briefly in section 2 (meas. 12²) with the words non loquentur (Examples 12a, b, and c).

Example 12a. Quis est homo -- principle motive and its inversions used in sub-sections 1a, 2b, and 3c

Ex. 12a

Handwritten musical notation for Example 12a. It consists of three staves. The top staff is for Soprano (S') and contains the melody for 'Quis est ho - mo, quis est ho - mo' with a '2' above the second measure and a '3' above the third measure. The middle staff is for Alto (A) and contains the melody for 'Quis est ho - mo, Quis est ho - mo', with the first measure labeled 'principle motive'. The bottom staff is for Tenor/Bass (T/B) and contains the melody for 'Quis est ho - mo, quis est ho - mo'. All staves are in G major (one sharp) and common time (C).

Example 12b. Quis est homo -- principle motive and its inversions used in sub-sections 1a, 2b, and 3c

Ex. 12b

Handwritten musical notation for Example 12b. It consists of three staves. The top staff is for Soprano (S') and contains the melody for 'non lo-quer-tur mon-da' with a '12' above the first measure and a '13' above the second measure, and the phrase 'principle motive' written above the first two measures. The middle staff is for Soprano 2 (S²) and contains the melody for 'non lo-quer-tur' with a '(p)' above the first measure. The bottom staff is for Tenor (T) and contains the melody for 'non lo-quer-tur, non lo-quer-tur' with a '(p)' above the first measure. All staves are in G major (one sharp) and common time (C).

Example 12c. Quis est homo -- principle motive and its inversions used in sub-sections 1a, 2b, and 3c

Ex. 12c

23 principle motive 24

S: et hu-mi-les spi-ri-tu

A: et hu-mi-les spi-ri-tu et hu-mi-les spi-ri-

T/B: et hu-mi-les spi-ri-tu

Second, the phrase structure shows careful planning. At the beginning (Section 1), Aichinger continues with the detailed setting of the text in very short phrases also heard in Benedicam Dominum. He breaks the text of verse 12 into four phrases of 3 + 2 + 2 + 2 measures each. In Section 2, the phrases begin to get slightly longer, 3 + 4, and then in Section 3, the phrases broaden to 3 + 6 + 8, which are all repeated to provide a convincing conclusion to the motet.

The third unifying element in Quis est homo is the chordal texture that predominates from sub-section 1b (qui vult vitam) through sub-section 3a (Juxta est Dominus iis). The harmonic and tonal centers in these chordal sections are constantly varied, but the texture seldom changes. Also, the

tonal centers are more firmly established in the chordal sections than in the contrapuntal sections. The motet begins and ends, as explained above, with interweaving motives taken from sub-section 5a of Benedicam Dominum which do not progress vigorously in any continuous direction (see Examples 12a and c). This effect of languorous drifting is enhanced by the lack of firmly established tonal centers. The chordal sections, in g-minor and B -major, supply a firm element of tonal unity. More will be said about harmony and tonality in the discussion of each section individually.

Sectional organization

There are three sub-sections to Section 1 as shown in Figure 8.

Figure 8.

Quis est homo

Sub-sectional organization of Section 1

	1a		1b	
Measure:	1	$\begin{smallmatrix} 2 \\ 31 \\ 31 \end{smallmatrix}$		$\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$
Text: (12a)	Quis est homo		qui vult vitam:	
Translation:	What man is there		who desires life,	
Phrase Structure:	3		2	

Tonality:	g-----g		g-----B ^b
	(i) (v)		(v) (I)
Texture:	5-part: imitative		5-part: chordal

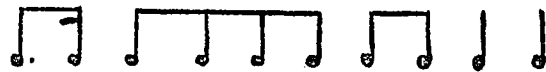
1c

Measure:	4 ⁴	6 ²	8 ²
Text: (12b)	*diliget dies videre bonos.		
Translation:	and covets many days that he may enjoy good.		
Phrase Structure:	2 + 2		
Tonality:	B ^b -----g	B ^b -----g	
	(I) (i)	(I) (i)	
Texture:	4-part (S1, S2, A, T) followed by 5-part: chordal declamatory		

Sub-section 1a begins with free imitation of the principle motive illustrated in Example 12a. By stating the short motive in original and inverted form sometimes alone, sometimes in contrary motion, and sometimes parallel motion, Aichinger creates a relaxed, almost casual musical setting for the profound question Quis est homo (Who is man?). It is comparable to Michaelangelo's painting of Adam about to receive the gift of life from God in the Sistine Chapel frescoes. Then, in sub-section 1b, the lines of all five

parts begin to move purposefully toward a full cadence on B-flat, for the text qui vult vitam (who desires life). Aichinger continues the vigorous textual setting in sub-section 1c which adopts a quasi-parlando style, quickly declaiming the words diligit dies videre bonos (and covets many days, that he may enjoy good) using the following rhythm (Example 13).

Example 13. Quis est homo -- rhythm used in sub-section 1c



di-li-git di-es vi-de-re bo-nos.

Aichinger adds direction to the phrase by stating it first in a comparatively high range (S1, S2, A, T) and immediately repeating it with the bass added, filling out the tonal space (meas. 6² - 8²). This phrase is also tonally directed, moving back from B-flat major to g-minor.

Section 1 ends with a G-major chord (tierce de picardie) from which the "G's" in the bass and alto are sustained over into the beginning of Section 2 where the tenor enters with "e^{b1}". This creates a rather unexpected mediant relationship between the two sections on the word Prohibe. Aichinger used this typically late-Renaissance harmonic

technique sparingly but effectively (see Laudate Dominum:
meas. 107-108 and 130-131).

There are no sub-sections to Section 2 as shown in
Figure 9.

Figure 9.

Quis est homo

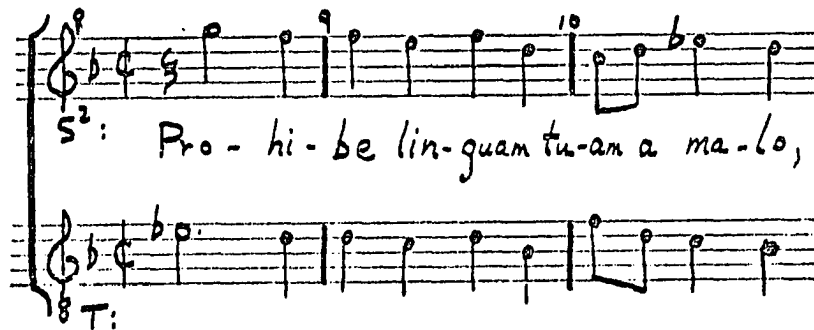
Sectional organization of Section 2

	Section 2				
Measure:	8 ¹	10 ³	10 ⁴	12 ¹	14 ⁴
Text: (13a and b)	Prohibe linguam tuam a malo:		*et labia tua non loquentur mendacium.		
Translation:	Keep your tongue from evil and your lips from speaking deceit.				
Phrase Structure:	3 + 4				
Tonality:	B ^b -----	B ^b --	B ^b -----	g -----	g
	(IV)	(I)	(I)	(i)	(i)
Texture:	3-part (S1,S2,T) throughout: introduction similar and parallel motion: of principle minimum movement motive of sub-section 1a (meas.12 ²)				

Section 2 does not fall clearly into sub-sections as
the other verses have, possibly because the text is synomic,
verse 13b repeating the thought of 13a. The tessitura for

the entire section is high (S1,S2,T). Verse 13a is in B-flat-major and is simply set with the 2nd soprano and tenor in parallel tenths descending gradually from subdominant to tonic in three measures (Example 14).

Example 14. Quis est homo -- use of parallel 10ths in Section 2



In the previous example, the 1st soprano fills in between the 2nd soprano and tenor singing an exceptionally repetitive part consisting of only two notes, "a¹" and "b^{b1}". This sudden lack of movement doubtless was meant to suggest the textual admonition to "Keep your tongue from evil." Verse 13b is in g-minor. Beginning in parallel tenths like verse 13a, by the second measure, it drifts into a brief reminiscence of the principle motive of Quis est homo (see Example 12b).

There are only three sub-sections of Section 3, but each is repeated as shown in Figure 10.

Figure 10.

Quis est homo

Sub-sectional organization of Section 3

	3a	3b
Measure:	14 ⁴	17 ² 17 ¹ 23 ²
Text: (18a)	Juxta est Dominus iis	qui tribulato sunt corde:
Translation:	The Lord is near	to the broken hearted,
Phrase Structure:	3	6
Tonality:	g-----g (V) (V)	g-----B ^b (V) (I)
Texture:	4-part (S2,A,T,B): chordal	3-part (S1,S2,A): free polyphony using new motivic material; chains of suspensions

	3c	3d
Measure:	22 ⁴	30 ² 30 ² 33 ²
Text: (18b)	*et humiles spiritu salvabit	exact repeat of sub-section 3a
Translation:	and saves the crushed in spirit.	

Phrase Structure: 8

Tonality: B^b ----- g
 (I) (i)

Texture: 5-part: free
 polyphony using
 principle motive:
 use of stretto

	3e	3f
Measure:	33 ²	38 ⁴ 38 ⁴ 46 ⁴
Text:] repeat of sub-section 3b	
Translation:		exact repeat
Phrase Structure:		sub-section 3c
Tonality:		with <u>tierce de</u> <u>picarde</u> in final chord
Texture:	3-part (A,T,B): repeat of sub- section 3b but with different voices	

In Section 3, the text is again decisive in determining the musical setting Aichinger provides in that verse 18 clearly exhibits three different ideas. First, the psalmist announces that the "Lord is near" (Juxta est Dominus iis). For this utterance (sub-section 3a), Aichinger employs four low, sonorous voices that declaim the text chordally,

without interruption or repetition. This phrase concludes on a half cadence in g-minor leading to the next idea (sub-section 3b) that the Lord is near "to the broken-hearted" (qui tribulato sunt corde). Aichinger renders the affective meaning of the text with a constantly changing chain of suspensions (Example 15).

Example 15. Quis est homo -- musical material of sub-section 3b showing chain of suspensions

The musical score for Example 15 consists of three staves. The first staff is for Soprano (S:) and the second for Alto (A:). The third staff is for figured bass (A:). The music is in G minor (one flat) and 4/4 time. The lyrics are: "qui tri - bu - la - to, qui tri - bu - la - to sunt cor - de". The figured bass is written in numbers below the notes.

Staff 1 (S:):
 17: qui tri - bu - la - to, 18: qui tri - bu - la - to 19: 20: 21: 22: sunt cor - de

Staff 2 (A:):
 17: qui tri - bu - la - to 18: 19: 20: 21: 22: sunt cor - - - - de

Staff 3 (A:):
 17: 7 6 | 5 3 | 5 4 | 5 3 | 4 3 | 6 5 | 7 6 | 5 4 | 3 3 | 3 3 | 3 6 | 7 6 | 10 10 | 10 8

In this progression where a continual flow is needed, Aichinger seldom repeats himself as indicated in the example above. However, in the next phrase (sub-section 3c), which advances the observation that the Lord saves "the crushed in spirit" (et humiles spiritu salvabit), the lines become

repetitive and lacking in direction, similar to, but more exaggerated than the beginning of Quis est homo (see Example 12c). Some of the vocal lines are repeated exactly such as the 2nd soprano of measures 23-24 and 25-26 which becomes the 1st soprano of measures 24-25. A more subtle relationship occurs between the tenor of measures 24-25, the 1st soprano of measures 24-25 and 26-28, and the 2nd soprano of measures 25-27. The parts are the same melodically and rhythmically but the tenor is displaced one quarter note. For the five measures between measures 23-27, only three chords, d-minor, B^b-major, and g-minor are randomly created by the moving parts, which not only fail to create a sense of forward movement, but also create an insecure tonal organization.

Sub-section 3d is an exact repeat of sub-section 3a.

In sub-section 3d, Aichinger repeats the same music and text of sub-section 3b but with different vocal scoring in the following manner (Example 16).

Example 16. Quis est homo -- part relationships for sub-sections 3b and 3e

<u>3b</u>	<u>3e</u>
1st soprano -----	alto (8 ^{va} <u>basso</u>)
2nd soprano -----	tenor (8 ^{va} <u>basso</u>)
alto -----	bass (8 ^{va} <u>basso</u>)

Sub-section 3f is an exact repeat of sub-section 3c except for the final cadence. Aichinger concludes this motet on a G-major chord with a tierce de picardie located in the 1st soprano.

As previously stated, Benedicam Dominum and Quis est homo are paired motets. Neither is intended to be performed independently. The previous analyses reveal three structural elements that support this premise. Aichinger unifies both motets by using similar motivic material. As mentioned earlier, Section 5 of Benedicam Dominum is based on a principle motive and its inversion sung simultaneously and imitatively. This motive is also used to begin Quis est homo and is found in Section 2 and sub-section 5c as well.

Also, there is similarity in phrase structure. Generally, Aichinger's detailed setting of the texts of both motets is in very short phrases, usually three measures each.

An analysis of the degrees upon which each cadence is built reveals the final unifying element. Both motets are constructed in the g-dorian mode. Benedicam Dominum has seven cadences built on the dominant (D) including the final one, only three on the tonic (G), and one on B-flat. Quis est homo, on the other hand, has only two cadences built on the dominant, five on the tonic, and three on B-flat. The higher number of dominant cadences in Benedicam Dominum

followed by the higher number of tonic cadences in Quis-est homo create a harmonic continuity between the two motets that precludes independent performance.

ADESTO UNUS DEUS

Adesto unus Deus is for seven voices divided into two, antiphonal choirs, the coro superiore (choir I) and the coro grave (choir II). The coro superiore consists of the Cantus (soprano 1), Quinta Vox (soprano 2), and Tenor (tenor 1) while the coro grave consists of the Altus (alto 1), Altus 2 (alto 2), Tenor 2 (tenor 2), and Bassus (bass).¹¹

The text was compiled from the first six antiphons and the responsory to Lesson V of the Feast of the Most Holy Trinity.¹² The complete text and translation follow:

¹¹This antiphony between choirs or cori spezzati, is one of the individual characteristics of Aichinger's mentor Giovanni Gabrieli. The latter adopted the method of contrasting differently constituted groups, frequently one choir of upper and another choir of lower voices, from his uncle, Andrea Gabrieli.

¹²For the text and translation, see The Hours of the Divine Office in English and Latin, vol. 2 (Collegeville: The Liturgical Press, 1964), pp. 1423, 1424, 1427, 1428, 1429, and 1432.

Table 8.

Adesto unus Deus

Text and Translation

Antiphon 1:

Adesto unus Deus omnipotens,
Pater, Filius, et Spiritus
sanctus.

Be with us, one God all-
powerful, Father, Son and
Holy Spirit.

Antiphon 2:

Te unum in substantia
confitemur.

We acknowledge that You are
one in substance.

Antiphon 3:

Te semper idem esse, vivere,
et intellegere, profitemur.

We profess that You are
always the same in being,
in life and in intellect.

Antiphon 4:

Te adoramus, te laudamus,
te invocamus, o beata
Trinitas.

We adore You, we praise You,
we call upon You, o blessed
Trinity.

Antiphon 5:

Spes nostra, salus nostra,
honor noster, o beata
Trinitas.

You are our hope, our salva-
tion, our glory, o blessed
Trinity.

Antiphon 6:

Libera nos, salva nos,
vivifica nos, o beata
Trinitas.

Free us, save us, give us
life, o blessed Trinity.

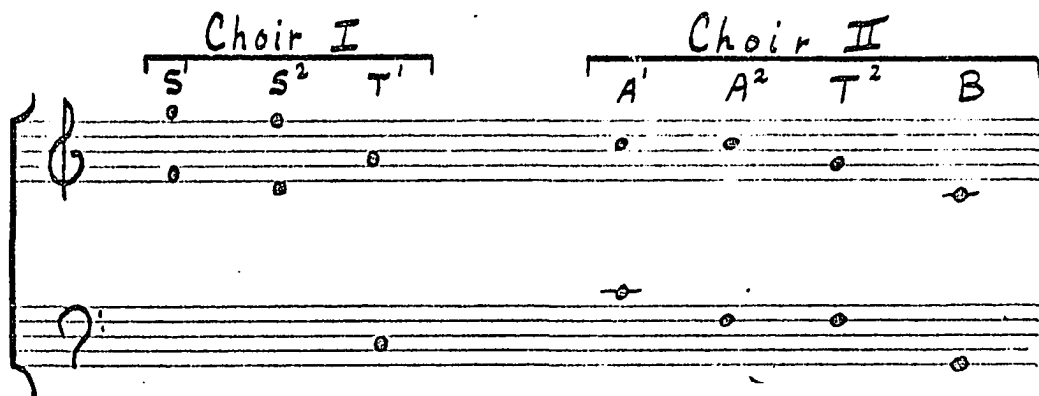
Responsory to Lesson V:

Tibi laus, tibi gloria,
tibi gratiarum actio in
saecula sempiterna.¹³

To You be praise, to You be
glory, to You be thanksgiving
for endless ages.

Each of the six antiphons and the one Respond become an independent section in Aichinger's polyphonic setting. He sets the antiphons and respond antiphonally using a choir of upper and another choir of lower voices. Example 17 provides pertinent information about pitch parameters in the voices of choirs I and II.

Example 17. Adesto unus Deus -- pitch parameters of choirs I and II



There are seven sections to this motet as shown in Figure 11.

¹³Aichinger has in sempiterna secula in the print.

Figure 11.

Adesto unus Deus

Over-all organization

		Section 1 (23 meas.)	Section 2 (6 meas.)
Measure:	1	23 ² ₁	28 ² ₁
Text:	Adesto unus Deus.. Spiritus sanctus. (Antiphon 1)		Te unum..confitemur. (Antiphon 2) Te
Tonality:	g-----B ^b (i) (I)		B ^b -----g (I) (i)
		Section 3 (8 meas.)	Section 4 (14 meas. 6 + 8)
Measure:	28 ² ₁	34 ² ₂	47 ⁴ ₄
Text:	Te semper..profitemur. (Antiphon 3)		Te adoramus..o beata Trinitas. (Antiphon 4)
Tonality:	g-----g (i) (V)		g---g---d---B ^b ---g-B ^b ---g (V) (i) (i) (I) (I:) (I) (I:) #3 #3
		Section 5 (13 meas. 5 + 8)	Section 6 (10 meas. 6 + 5)
Measure:	47 ⁴	53 ¹	60 ² ₃
			65 ³
			69 ⁴ ₁
			70 ¹

Text:	Spes nostra..o beata						Libera nos..o beata				
	Trinitas. (Antiphon 5)						Trinitas. (Antiphon 6)				
Tonality:	F	d	B ^b	g	B ^b		F	C	F	d	
	(I)	(i)	(I)	(I:)	I(I:)		(V)	(I)	(I)	(I:)	
				#3	#3'						#3

Section 7 (26 measures)					
Measure:	69 ⁴ ₁	76 ²	80 ⁴ ₃	86 ⁴	92 ³
	70		80		95 ⁴
Text:	Tibi laus..in sempiterna			Tibi laus..in sempi-	
	(Responsory to Lesson V)			terna secula	
Tonality:	g---B ^b -----g-----g			g---B ^b -----g-----g	
	(i)	(I)	(i)	(i)	(I:)
					#3

Before proceeding with the more-detailed sub-sectional analysis, further elaboration regarding three over-all structural aspects of this motet will be made. First, Aichinger unifies sections 2, 3, and 4 textually and motivically. All of these sections belong together because of the text. They all begin with the word Te - a reference to God. Also, each section begins with motives in g - dorian that contain lowered sixth degrees (E-flats) as chromatic alterations (Example 18).

Example 18. Adesto unus Deus -- motivic similarity in sections 2, 3, 4

Section 2
T' (choir I)

Section 3
T² (choir II)

Section 4
S' / T' (choir I)

Second, the text o beata Trinitas (o blessed Trinity) is used as a refrain at the end of sections 4, 5, and 6. This refrain uses identical musical material for sections 4 and 5, and uses different musical material for section 6.

Third, all of section 7 is repeated upon its completion with the final portion in sempiterna secula (for endless ages) being slightly altered. Aichinger repeats the bass line of this portion in a nearly identical form but expands the length (by one measure) and the voicing (choir II to choirs I and II) above it in a chaconne-like manner. A three-measure coda completes the motet.

Section 1 contains three sub-sections as shown in Figure 12.

Figure 12.

Adesto unus Deus

Sub-sectional organization of Section 1

	1a	1b
Measure:	1	$\begin{matrix} 8^4 \\ 8^3 \end{matrix}$ $\begin{matrix} 15^4 \\ 15^2 \end{matrix}$
Text:	Adesto unus Deus omnipotens,	Pater, Filius,
Translation:	Be with us, one God, all-powerful	Father, Son
Tonality:	$\begin{matrix} g-----g \\ (i) \qquad (i) \end{matrix}$	$\begin{matrix} g-----D \\ (i) \qquad (I) \end{matrix}$
Choir Dist.:	Choir I	Choirs I and II
Texture:	strict imitation of subject: free poly- phony thereafter	mixed style ¹⁴ - chordal and imitative
	1c	
Measure:	$\begin{matrix} 4 \\ 15^2 \\ 15 \end{matrix}$ $\begin{matrix} 4 \\ 17 \end{matrix}$	$\begin{matrix} 2 \\ 23^1 \\ 23 \end{matrix}$
Text:	et Spiritus sanctus.	

¹⁴ This is a style associated with the Venetian poly-choral school where most of its voices move in note against note style while a few of the voices, in this case three, have moving, imitative parts against this chordal background.

Translation: and Holy Spirit.

Tonality: g-----g-----B^b-----B^b
 (i) (i) (I) (I)

Choir Dist.: Choirs I and II

Texture: chordal antiphony: overlapping choral entries
 (17⁴)

The soprano 1 part from choir I presents the first of three entries of Aichinger's opening subject (Example 19).

Example 19. Adesto unus Deus -- opening subject



Imitation of the opening subject is strict melodically with soprano 2 answering tonally at the fourth below (meas. 3) and tenor 1 providing the entry at the octave beneath (meas. 4). However, soprano 2's entry is at the distance of two breves (two measures) while tenor 1 enters after only one measure.

Sub-section 1b begins with the entrance of choir II, a new motive, and a new text: Pater, Filius (Father, Son). This motive contrasts with the opening one by descending in stepwise movement before ascending in like manner (Example 20).

Example 20. Adesto unus Deus -- motive for sub-section 1b

The musical material is presented in a mixed style with measures 12-15 being nearly an exact repeat of measures 8-11. The only changes in the repetition are the exchange of parts (stimmtausch) between alto 2 and tenor 1 and the variants made in the tenor 2 part. Aichinger uses interesting imitation between the soprano 1, 2, and tenor 1 parts. Although possibly by accident, he does imitate a portion of the motive found in the soprano 2 part with its augmented form in soprano 1 and exact form in the tenor part (Example 21).

Example 21. Adesto unus Deus -- motive for sub-section 1b
and imitation by augmentation

Handwritten musical score for three voices (Soprano, Alto, Tenor) in G major, 4/4 time. The lyrics are "Pa - ter, Fi - li - us,". The score includes a key signature of one flat (Bb) and a common time signature (C). The Soprano part starts with a whole note G4, followed by a half note A4, and then a quarter note Bb4. The Alto part starts with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The Tenor part starts with a half note G3, followed by a quarter note A3, and then a quarter note Bb3. The lyrics are "Pa - ter, Fi - li - us,".

According to Jeppesen, imitation by inversion, augmentation, and diminution was used sparingly by late sixteenth-century composers.¹⁵ The soprano 2's return to the "d"¹ on the syllable Fi of Filius (meas. 11) creates a second dissonance with the soprano 1's "e"¹ and thus a prolonged resolution of a "consonant" fourth.

Sub-section 1c has four separate entries of the text. The first two are independent antiphonal entries while the last two overlap in the following order: choirs II - I (antiphonal) and choirs II - I (overlapping). The final two entries balance the first two in that the first begins homophonically until choir I enters at which time the alto 2 and bass parts become independent of the alto 1 and tenor 2 parts and accompany the soprano 1 and 2 parts in measures 20-21. Example 22 presents the soprano 1 and 2 entries and a portion of a dominant pedal that lasts from measure 19³ - 23² and is found at different times in the tenor, alto 1, and tenor 2 parts.

15

Jeppesen, Counterpoint, p. 166.

Example 22. Adesto unus Deus -- soprano 1 and 2 entries
with dominant pedal

19 20 21

S¹: et Spi-ri-tus

I S²: et Spi-ri-tus, et Spi-ri-tus

T¹: et Spi-ri-tus ————— A¹: sanc-(tus)

Section 2 is only six measures in length and has no sub-sections. It is shown in Figure 13.

Figure 13.

Adesto unus Deus

Sub-sectional organization of Section 2

Section 2		
Measure:	$\begin{array}{c} 23^2 \\ 23^1 \\ 23 \end{array}$	$\begin{array}{c} 28^2 \\ 27^1 \\ 27 \end{array}$
Text:	Te unum in substantia confitemur.	
Translation:	We acknowledge that You are one in substance.	
Tonality:	$\begin{array}{c} B^b \text{-----} G \\ (I) \qquad \qquad \qquad (I) \end{array}$	

Choir Dist.: Choir I only

Texture: free polyphony of a new motive: high tessitura

Section 2 is based on a motive that contains properties which unify sections 2, 3, and 4 (see Example 18: page 79). The beginning of this section is a good example of successive entries that simply suggest imitation. The motive is first presented by the tenor 1 (meas. 23¹). Succeeding entries are by soprano 1 (meas. 23²) and soprano 2 (meas. 23⁴) but not with the motive in its original form. Although it may be accidental, it is interesting to note that the soprano 1 entry (meas. 23²) is a superimposed melodic retrograde (different rhythm) of the initial motivic statement found in the tenor 1 part (Example 23).

Example 23. Adesto unus Deus -- motive for Section 2 and its retrograde

The image shows two staves of musical notation. The top staff is for Soprano 1 (S¹) and the bottom staff is for Tenor 1 (T¹). Both staves are in G major (one sharp) and 4/4 time. The top staff begins at measure 23 with the melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (half). The bottom staff begins at measure 24 with the retrograde melody: E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The lyrics 'Te u-num De-um,' are written below both staves.

Note also that Aichinger uses this section to introduce the

dotted rhythm pattern  (sub-stan-ti-a) in measure 25, that rhythmically dominates the next section.

Section 3, only eight measures long, also has no sub-sections as shown in Figure 14.

Figure 14.


Adesto unus Deus

Sub-sectional organization of Section 3

Section 3		
Measure:	² 28 ₁ 27 ¹	² 34 ₂ 34 ²
Text:	Te semper idem esse vivere, et intellegere, profite-mur.	
Translation:	We profess that You are always the same in being, in life and in intellect.	
Tonality:	g-----g (i) (V)	
Choir Dist.:	Choir II	
Texture:	imitative entries with the variable motive balanced by chordal movement in the remaining parts: rhythmic rather than melodic imitation.	

Section 3 begins with a motive stated once in the tenor 2 part (see Example 18, page 79). Imitation of the rhythmic, not melodic, elements of the motive occur in the alto 1/bass

and alto 2 parts. The dotted rhythmic pattern,

, is used imitatively (meas. 27-28) and chordally (meas. 30). It is borrowed from Section 2.

Section 4 has two sub-sections as shown in Figure 15.

Figure 15.

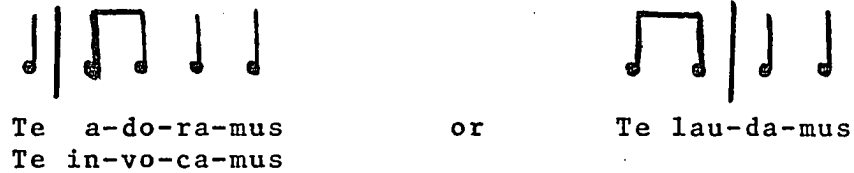
Adesto unus Deus

Sub-sectional organization of Section 4

	4a	4b
Measure:	² 34 ² 34 ²	⁴ 39 ¹ 40 ¹
Text:	Te adoramus, te laudamus, te invocamus,	o beata Trinitas.
Translation:	We adore You, we praise You, we call upon You,	o blessed Trinity.
Tonality:	g-----g-----d (V) (i) (i)	B ^b -----g---B ^b -----g (I) (I:) (I) (I:) #3 #3
Choir Dist.:	Choirs I and II throughout	
Texture:	free polyphony: paired imitation between choirs	homophony

Sub-section 4a is based on two rhythmic motives which reflect the rhythm of the phrases in the text as follows (Example 24):

Example 24. Adesto unus Deus -- rhythmic motives for
sub-section 4a



The sub-section begins (Te adoramus) and ends (te invocamus) with rapid antiphonal imitation between choirs I and II in the manner of G. Gabrieli. In the middle, both choirs engage in rather free imitative interplay on the rhythmic motive that is aligned with the text te laudamus (see Example 24).

Sub-section 4b is homophonic in texture and uses both choirs throughout. The text o beata Trinitas, used here as a refrain, is also found at the end of sections 5 (5b) and 6 (6b). Sub-sections 4b and 5b are in triple meter because of the reference to the Holy Trinity and are identical musically, while sub-section 6b uses different music and duple meter (♩). The text and music are stated twice with each cadence having the traditional tierce de picardie in the final chord.

Section 5 has two sub-sections as shown in Figure 16.

Figure 16.

Adesto unus Deus

Sub-sectional organization of Section 5

	5a	5b
Measure:	$\begin{matrix} 47^4 \\ 47^4 \\ 47 \end{matrix}$ 50^1	$\begin{matrix} 52^4 \\ 53^1 \\ 53^1 \end{matrix}$ $\begin{matrix} 60^2 \\ 60^3 \\ 60 \end{matrix}$
Text:	Spes nostra, salus nostra, honor noster,	o beata Trinitas.
Translation:	You are our hope, our salvation, our glory,	o blessed Trinity.
Tonality:	F-----d (I) (i)	B ^b ---g---B ^b -----g (I) (I:) (I) (I:) #3 #3
Choir Dist.:	Choir II followed by Choir I	Choirs I & II
Texture:	homophony followed by free polyphony	homophony

In sub-section 5a, choirs I and II present the text in overlapping phrases in the following manner:

II. Spes nostra - salus nostra

I. salus nostra - honor noster

Choir II's phrase is almost entirely homophonic while choir I's short phrase begins imitatively and ends homophonically.

This is one example of Aichinger's use of choral antiphony. One choir with homophonic music is in dialogue with another choir with polyphonic music.

Sub-section 5b is an exact repeat of sub-section 4b.

Section 6 has two sub-sections as shown in Figure 17.

Figure 17.

Adesto unus Deus

Sub-sectional organization of Section 6

	6a	6b
Measure:	$\begin{smallmatrix} 2 \\ 60 \end{smallmatrix} \begin{smallmatrix} 3 \\ 60 \end{smallmatrix}$	$\begin{smallmatrix} 4 \\ 65 \end{smallmatrix} \begin{smallmatrix} 3 \\ 65 \end{smallmatrix} \quad \begin{smallmatrix} 4 \\ 69 \end{smallmatrix} \begin{smallmatrix} 1 \\ 70 \end{smallmatrix}$
Text:	Libera nos, salva nos, vivifica nos,	o beata Trinitas.
Translation:	Free us, save us, give us life,	o blessed Trinity.
Tonality:	F-----C (V) (I)	F-----d (I) (I:) #3
Choir Dist.:	Choirs I and II throughout	
Texture:	Choral antiphony using homophony and free polyphony	free polyphony

Each short exclamation, Libera nos, salva nos, vivifica nos, in choir I is imitated immediately by choir II. The first

and last exclamations are chordal in texture, while the middle salva nos, is imitative.

Sub-section 6b is a repeat of the textual refrain found in sub-sections 4b and 5b but the music is completely different. Instead of two textual statements of o beata Trinitas as in the sub-sections 4b and 5b, Aichinger writes only one here, and it is in sustained notes, drawing out the text and thereby emphasizing it. In the Venetian manner, there are two or three moving parts accompanied by the rest of the voices moving in note-against-note style.

Section 7 is divided into four sub-sections as shown in Figure 18.

Figure 18.

Adesto unus Deus

Sub-sectional organization of Section 7

	7a	7b
Measure:	69 ⁴ 70 ¹	76 ⁴ 76 ²
Text:	Tibi laus, tibi gloria, tibi gratiarum actio	in sempiterna saecula.
Translation:	To You be praise, to You be glory, to You be thanks- giving	for endless ages.

Tonality:	g-----B ^b -----g (i) (I) (i)		g-----g (i) (i)
Choir Dist.:	Choir I		Choir II
Texture:	free polyphony: use of <u>stretto</u>		free polyphony

	7c		7d
Measure:	80 ⁴ ₃ 80 ³		87 ³ ₄ 86 ⁴ 92 ² 95 ⁴
Text:	same as 7a		same as 7b
Translation:	same as 7a		same as 7b
Tonality:	g-----B ^b -----g (i) (I) (i)		g-----g (i) (I:) #3
Choir Dist.:	Choir I		Choirs I and II
Texture:	exact repeat of sub-section 7a		repeat of text/bass line of sub-section 7b: expanded length and voicing: three measure coda con- cludes motet

Sub-section 7a contains free polyphonic material placed exclusively in choir I. Tenor 1 states the opening motive which is imitated in stretto by the sopranos 1 and 2 moving in thirds. After its opening imitative statement, the tenor 1 acts as the bass to the soprano duet (Example 25).

Example 25. Adesto unus Deus -- motive for sub-section 7a and its imitation

S¹: Ti - bi laus ti - bi glo - ri - a, ti - bi gra - ti - a - rum ac - ti - o.

I S²: Ti - bi laus ti - bi glo - ri - a, ti - bi gra - ti - a - - rum ac - ti - o.

T¹: Ti - bi laus, ti - bi glo - ri - a, ti - bi gra - ti - a - - rum ac - ti - o.

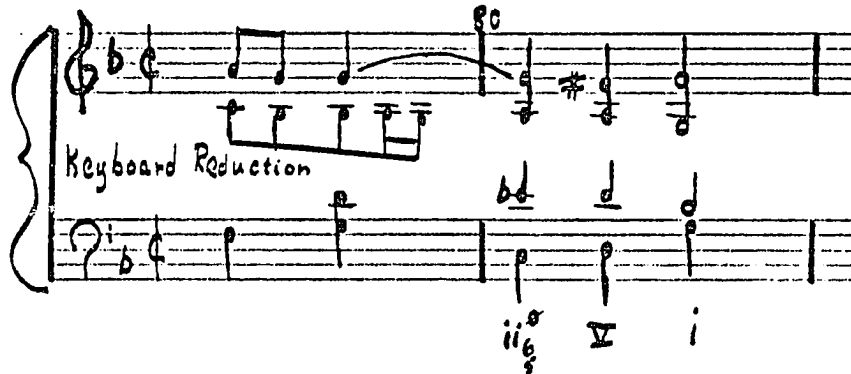
Sub-section 7b contains free, non-imitative polyphonic material. The bass is the structural voice because it returns in nearly identical form in sub-section 7d. It begins with a descending, stepwise motive that turns back on itself and whose text is stated syllabically (Example 26).

Example 26. Adesto unus Deus -- motive for sub-section 7b

B: in sem - pi - ter - na se - cu - la, in sem - pi - ter - - na se - cu - la.

An interesting but not particularly unusual cadence occurs at the end of this sub-section (Example 27).

Example 27. Adesto unus Deus -- cadence of sub-section 7b



This is a $\frac{6}{5}$ suspension. It can only be resolved by the bass moving up by step while the suspended note moves down a step.

Sub-section 7c is an exact repetition of sub-section 7a. Sub-section 7d repeats the text of sub-section 7b and the bass part in a nearly identical form. Aichinger expands its length (7b = 5 meas.: 7d = 6 meas.) and texture to include both choirs in bringing Adesto unus Deus to a three-measure coda with a culminating final cadence that includes the traditional tierce de picardie.

LAUDATE DOMINUM

Laudate Dominum is a multi-sectional motet with textures ranging from two to eight parts.

Psalms 150 is the text source. It is classified as a psalm of praise that was to be sung in the temple on great festival occasions. Each of the five verses of this psalm concludes with one of two alternating refrains. The texts of these refrains are interpolated expressions of praise not found in the original psalm text. The use of interpolations in the late sixteenth-century was not rare. "Some composers treated the main psalm texts with considerable freedom by using extracts, assembling verses from different psalms, and incorporating paraphrased or even non-biblical texts."¹⁶ Table 9 provides the text and its translation taken from the Revised Standard Version of the Bible. Refrains are labeled "A" and "B" and are enclosed within parentheses.

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Paul Doe, "Psalms/Polyphonic psalms/ 1. Up to 1600," The New Grove Dictionary of Music and Musicians, 6th ed., vol. 15 (London: Macmillan Publishers Limited, 1980) p. 333.

Table 9.

Laudate Dominum

Text and Translation

Psalm 150

- | | |
|---|--|
| 1. Laudate Dominum in sanctis eius: *laudate eum in firmamento virtutibus eius. | Praise the Lord in His sanctuary: praise Him in his mighty firmament. |
| A. (Laudent illum coeli et terra, mare et omnis creatura eius.) | (Let the heavens and the earth, the sea and all His creatures praise Him.) |
| 2. Laudate eum in virtutibus eius: *laudate eum, secundum multitudinem magnitudinis eius. | Praise Him for His mighty deeds: praise Him, all ye people, according to His exceeding greatness. |
| B. (Laudate Dominum, Laudate Deum.) | (Praise the Lord, praise God.) |
| 3. Laudate eum in sono tubae: *laudate eum in psalterio et cithara. | Praise Him with trumpet sound: praise Him with lute and harp. |
| A. (Laudent illum coeli et terra, mare et omnis creatura eius.) | (Let the heavens and the earth, the sea and all His creatures praise Him.) |
| 4. Laudate eum in tympano et choro: *laudate eum in chordis et organo. | Praise Him with timbrel and dance: praise Him with strings and pipe. |
| B. (Laudate Dominum, Laudate Deum.) | (Praise the Lord, Praise God.) |
| 5. Laudate eum in cymbalis benesonantibus: *laudate eum in cymbalis jubilationis: *omnis spiritus laudet Dominum. | Praise Him with sounding cymbals: praise Him with loud clashing cymbals: let everything that breathes praise the Lord. |
| A. (Laudent illum coeli et terra, mare et omnis creatura eius.) | (Let the heavens and the earth, the sea and all His creatures praise Him.) |

As Table 9 indicates, each Psalm verse includes two recurring statements of the text Laudate eum which both refrains simply intensify.

Aichinger distributes the voice parts according to the Psalm verses and refrains in the following manner (Table 10).

Table 10

Laudate Dominum

Textual relationship to part distribution

<u>Verse/Refrain</u>	<u>Part Distribution</u>
Verse 1	Two parts: S1,S2
Refrain A	Eight parts: S1,S2,A1,A2,T1,T2,B1,B2
Verse 2	Three parts: S1,S2,T1
Refrain B	Eight parts: S1,S2,A1,A2,T1,T2,B1,B2
Verse 3	Four parts: T1,T2,B1,B2
Refrain A	Eight parts: S1,S2,A1,A2,T1,T2,B1,B2
Verse 4	Five parts: S1,A2,T1,T2,B2
Refrain B	Eight parts: S1,S2,A1,A2,T1,T2,B1,B2
Verse 5	Six parts: S1,S2,A2,T1,T2,B2
Refrain A	Eight parts: S1,S2,A1,A2,T1,T2,B1,B2

Pitch parameters of the eight parts are presented in Example 28.

Example 28. Laudate Dominum -- pitch parameters



Over-all organization

There are five sections to this motet. Figure 19 gives its over-all organization.

Figure 19.

Laudate Dominum

Over-all organization

	Section 1		Refrain A	
Measure:	1	13 ⁴	14 ¹	33 ³
Text:	Laudate..virtutibus eius. (verse 1)		Laudent illum..eius. (refrain A)	
Tonality:	F-----F (I) (I)		F-----F (I) (I)	
Meter:	♩		♩ 3	
No. of Parts:	2		8	

	Section 2		Refrain B	
Measure:	34 ¹	52 ⁴	53 ¹	63 ³
Text:	Laudate..magnitudinis eius. (verse 2)		Laudate..Deus. (refrain B)	
Tonality:	F-----F (I) (V)		F-----F (I) (I)	
Meter:	♩		♩ 3	
No. of Parts:	3		8	

	Section 3		Refrain A	
Measure:	64 ¹	75 ⁴	76 ¹	95 ³
Text:	Laudate eum... et cithara. (verse 3)		Laudent illum... creatura eius, (refrain A)	
Tonality:	F-----F (V) (V)		F-----F (I) (I)	
Meter:	♩		♩ 3	
No. of Parts:	4		8	

	Section 4		Refrain B	
Measure:	96 ¹	107 ⁴	108 ¹	118 ³
Text:	Laudate eum..chordis organo. (verse 4)		Laudate..Deum. (refrain B)	

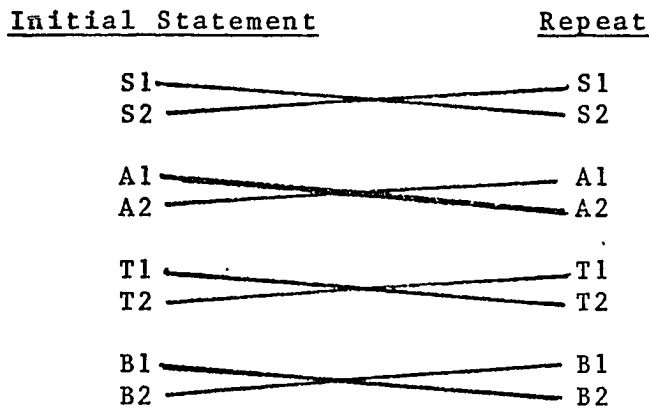
Tonality:	F-----d	F-----F
	(V) (I:) #3	(I) (I)
Meter:	♩	♩ 3
No. of Parts:	5	8

	Section 5	Refrain A
Measure:	119 ¹ 140 ⁴	141 ¹ 160 ³
Text:	Laudate eum..laudet Dominum. (verse 5)	Laudent illum..creatura eius. (refrain A)
Tonality:	F-----F	F-----F
	(I) (I)	(I) (I)
Meter:	♩	♩ 3
No. of Parts:	6	8

Before proceeding with a more detailed sectional analysis, this study will now present certain stylistic and formal characteristics which unify the entire motet.

Each of the Psalm verses is set contrapuntally in duple meter with a gradually increasing number of parts (see Table 10). The recurring refrains that conclude each verse punctuate the counterpoint by being chordal, in triple meter, and always in eight parts. The music and text of each refrain is repeated once with stimmtausch occurring in all parts in the following manner (Example 29).

Example 29. Laudate Dominum -- stimmtausch in refrains A & B



Aichinger introduces a series of motives that are the basic musical elements used to set each psalm verse. Variations of some of these motives appear in as many as three different verses and thus serve to unify the entire motet. There are three motives found in Section 1 (verse 1). They are formed with similar musical material and appear consecutively in the 2nd soprano beginning in measure 2⁴ (Example 30).

Example 30. Laudate Dominum -- motives 1a, 1b, and 1c showing similarities

Motive 1a

S²: in sanc - - tis e - ius.

Motive 1b

Motive 1c

S²: Lau - da - te e - um in fir - ma - men - to

Section 2 (verse 2) also contains three motives (Example 31).

Example 31. Laudate Dominum -- motives 2a, 2b, and 2c

The image displays two systems of musical notation for a vocal piece. The first system, starting at measure 34, features a Soprano (S') and Tenor (T') part. The Soprano line contains 'motive 2a' (quarter notes G4, A4, B4, C5) with the lyrics 'Lau-da-te e-um'. The Tenor line contains 'motive 2b' (half notes G3, F3, E3, D3) with the same lyrics. The second system, starting at measure 36, continues the Soprano part with 'motive 2c' (quarter notes G4, A4, B4, C5) and the lyrics 'in vir-tu-ti-bus e - ius.'. The Tenor part continues with a similar melodic line. The key signature is one flat (B-flat), and the time signature is common time (C).

As opposed to single motives found in Section 1, Aichinger combines motives 2a and 2b at the beginning of Section 2 (meas. 34¹). This corresponds to the technique of writing a double fugue that became popular in the Baroque period. Note also the strong similarity between these motives and those found in Section 1. Following the contrapuntal manipulation of motives 2a and 2b, a new motive (2c) is introduced for the new text in virtutibus eius (meas. 36¹). In contrast to motives 2a and 2b, this motive is doubled in parallel thirds.

Section 3 (verse 3) contains two differing motives (Example 32).

Example 32. Laudate Dominum -- motives 3a and 3b

motive 3a 66

B²: in so-no-tu-bae,

motive 3b

8T¹: in psal-te-ri-o et ci - tha-ra,

Motive 3a (meas. 65⁴) is treated imitatively in each of the four parts while motive 3b (meas. 70²) is treated antiphonally.

Section 4 (verse 4) contains three separate motives (Example 33).

Example 33. Laudate Dominum -- motives 4a, 4b, and 4c

motive 4a

S¹: Lau-da-te a-um in tym-pa-no et cho-ro

motive 4b

97 98 7

motive 4c

S¹: in chor-dis et or-ga-no

Aichinger again unifies this section with preceding ones through motivic similarity. Motive 4a (meas. 96²) is

similar to motives 1a and 2a while the syllabic textual treatment of the dotted eighth, sixteenth-note rhythm unifies motives 4b and 4c (meas. 102³) with motive 3b.

Section 5 (verse 5) also contains three motives with 5b and 5b' being similar (Example 34).

Example 34. Laudate Dominum -- motives 5a, 5b, and 5b'

musical notation for Example 34, showing motives 5a, 5b, and 5b' from the Latin text "Laudate Dominum". The notation is in G-clef, C-clef, and F-clef staves with a key signature of one flat (B-flat). Motive 5a is marked from measure 119 to 120. Motive 5b is marked from measure 121 to 122. Motive 5b' is marked from measure 128 to 129. The Latin text is written below the staves: "A²: Lau-da-te e-um [Lau-da-te e-um] in cym-ba-lis, in cym-ba-lis be-ne-so-naa-ti-bus" and "A²: in cym-balis ju-bi-la-ti-o-nis".

Motive 5a is treated imitatively in each of the six parts while motive 5b is treated antiphonally. Motive 5b' (meas. 127⁴) is a variant of motive 5b caused by the different word rhythm. It is also treated antiphonally.

The relationship of final cadences in each of the five sections and corresponding refrains also unifies Laudate Dominum. The following example gives the note upon which each final cadence is built and its type (Example 35).

Example 35. Laudate Dominum -- final cadences of each section/refrain

<u>Section</u>	<u>Refrain</u>
1. F: full -----	A. F: full
2. C: full -----	B. F: full
3. C: half -----	A. F: full
4. d(#3): full -----	B. F: full
5. F: full -----	A. F: full

Each section and its corresponding refrain are treated as a couplet. They are intended to be performed with little or no pause between them. As example 35 indicates, Sections 2 and 3 cadence on C, the dominant of F, before proceeding with their respective refrains. In Section 4, a mediant relationship is established. A full cadence built on D with a "picardy" third is followed by its refrain that is pitched in F. Section 5 and its refrain conclude the motet as it began: with full cadences built on F.

Sectional Organization

This study will now proceed with a more-detailed analysis of each section and its corresponding refrain. Figure 20 presents the sectional organization of Section 1.

Figure 20.

Laudate Dominum

Sectional organization of Section 1

	Section 1		Refrain A	
Measure:	1	4 ³	13 ⁴	14 ¹ 33 ⁴
Text:	Laudate Dominum in sanctis eius: *Lau- date eum in firma- mento virtutibus eius.		Laudent illum coeli et terra, mare et omnis creatura eius.	
Translation:	Praise the Lord in His sanctuary: praise Him in His mighty firmament.		Let the heavens and the earth, the sea and all His creatures praise Him.	
Tonality:	F-----F (I) (I)		F---C---F---C---F (I) (I) (I) (I) (I)	
No. of parts:	2: S1, S2		8: S1, S2, A1, A2, T1, T2, B1, B2	
Texture:	mostly imitative		chordal	

Most of Section 1 is set in two-part, imitative counterpoint, but it is introduced with free counterpoint that periodically returns throughout the section. Motive 1a (meas. 2⁴) is preceded by a short, non-imitative introduction that, in tonal terms, moves from tonic to dominant where the motivic development begins. Motive 1a quickly runs its course and is replaced by its free inversion, motive 1b (meas. 4⁴).

This motive is just as quickly replaced by another variant, motive 1c (meas. 6²). The latter motive lasts until the end of Section 1, interrupted briefly by a cadence in measures 8 and 9, and terminated by another cadence in measures 11-13. Aichinger uses stimmtausch in measures 6-8 and 9-12.

Refrain A follows Section 1. Aichinger changes from duple to triple meter and presents the music chordally using all eight parts in trochaic rhythm primarily, but with the penultimate measure being iambic.

The sectional organization of Section 2 and its refrain is shown in Figure 21.

Figure 21.

Laudate Dominum

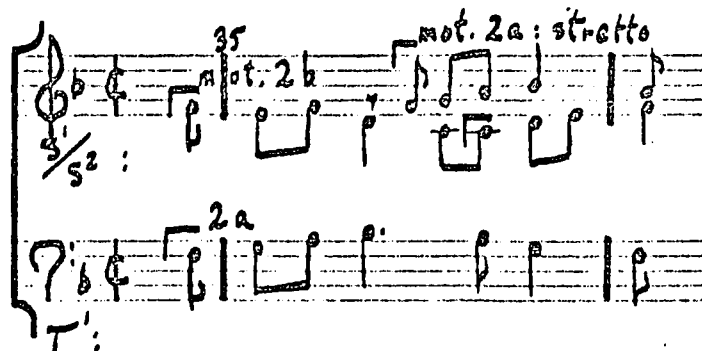
Sectional organization of Section 2

	Section 2				Refrain B	
Measure:	34 ¹	38 ²	45 ²	52 ⁴	53 ¹	63 ⁴
Text:	Laudate eum in virtutibus eius: *laudate eum, secundum multitudinem magnitudinis eius.				Laudate Dominum, laudate Deum.	
Translation:	Praise Him for His mighty deed: praise Him, all ye people, according to His exceeding greatness.				Praise the Lord, praise God.	

Tonality:	F-----F (I) (V)	F-----F (I) (I)
No. of Parts:	3: S1,S2,T1	8: S1,S2,A1,A2, T1,T2,B1,B2
Texture:	free imitation of motives 2a and 2b: motive 2c in paral- lel thirds: use of <u>stimmtausch</u> - (meas. 39 ² -43 ⁴ , 46 ² -50 ⁴)	chordal

Section 2 returns to duple meter and uses imitative polyphony based on motives 2a and 2b (see Example 31). Aichinger unifies this section with Section 1 by means of strong similarity between these motives and motives 1a, 1b, and 1c. He also subjects motives 2a and 2b to two contrapuntal devices -- invertible counterpoint and stretto in measure 35 (Example 36).

Example 36. Laudate Dominum -- motives 2a and 2b using invertible counterpoint and stretto



Motive 2c first appears in measure 36¹ and is stated twice in parallel thirds (see Example 31). Again, similarity

exists between this motive and those found in Section 1.

The second portion of text begins in measure 38² with a varied re-statement of motive 2b in the 1st tenor. Aichinger follows this with a varied form of motive 2a found in the 1st and 2nd sopranos. He subjects this varied motive to the contrapuntal devices of augmentation and stretto (Example 37).

Example 37. Laudate Dominum -- motive 2a using augmentation and stretto

Handwritten musical notation for Example 37. The top staff is for Soprano 1 (S¹) and the bottom staff is for Soprano 2 (S²). Both staves are in G major (one sharp) and common time. The top staff shows 'mot. 2a (aug.)' with a bracket indicating an augmented version of the motive, starting on G4 and ending on G4. The bottom staff shows 'mot. 2a (varied)' with a bracket indicating a varied version of the motive, starting on G3 and ending on G3. The lyrics 'se-cun-dum mul-ti-tu-di-nem' are written below the notes.

This second portion of text is repeated with stimmtausch occurring between the 1st and 2nd sopranos (see Figure 21). The use of a B-natural (meas. 52¹) prepares a full cadence on the dominant (C) that is followed by refrain B.

Refrain B is similar to refrain A in that Aichinger uses an eight-part chordal arrangement set in triple meter. This refrain, however, is shorter than refrain A (refrain A = 20 measures: refrain B = 11 measures) and most of the trochaic rhythms have been eliminated.

The sectional organization of Section 3 and its refrain is shown in Figure 22.

Figure 22.

Laudate Dominum

Sectional organization of Section 3

	Section 3	Refrain A
Measure:	64 ¹ 68 ² 75 ⁴	76 ¹ 95 ³
Text:	Laudate eum in sono tubae: *laudate eum in psalterio et cithara.	Laudent illum coeli et terra, mare et omnis creatura eius.
Translation:	Praise Him with trumpet sound: praise Him with lute and harp.	Let the heavens and the earth, the sea and all His creatures praise Him.
Tonality:	F-----F (V) (V)	F-----F (I) (I)
No. of parts:	4: T1, T2, B1, B2	8: S1, S2, A1, A2, T1, T2, B1, B2
Texture:	free imitation of motive 3a: anti- phonal imitation of motive 3b	chordal

Section 3 begins with two measures set chordally (meas. 64¹-65³). Motive 3a is then introduced in the 2nd bass (see Example 32) and is freely imitated in all four parts.

Aichinger's use of word painting is evident as this motive, with its text in sono tubae (with trumpet sound), is imitated in a fanfare-like fashion. Triple stretto is the contrapuntal device used to heighten the effect with each entry being a quarter-note apart (Example 38).

Example 38. Laudate Dominum -- motive 3a using triple stretto: word painting

musical score for Example 38, Laudate Dominum, showing a triple stretto of motive 2a. The score is in G major, 4/4 time, and features four staves. The first staff (T) has measures 66, 67, and 68, with the text "in so-no tu-bae, in so-no tu-bae, in so-no tu-bae". The second staff (T²) has the text "in so-no tu-bae, in so-no tu-bae". The third staff (B¹) has the text "in so-no tu-bae, in so-no tu-bae, in so-no tu-bae". The fourth staff (B²) has the text "in so-no tu-bae, in so - no tu - bae". Brackets above the first and fourth staves indicate "mot. 2a" and "mot. 2a (varied)" respectively. The triple stretto is achieved by having each voice part enter the motive a quarter note apart.

Note that motive 2a gradually changes as the triple stretto continues (meas. 66⁴: B1). Also, the triadic nature of the motive and its subsequent imitations result in static har-

monic rhythm. A repeat of the opening two measures of this section occurs with the second portion of text, laudate eum... Motive 3b is then introduced with the text in psalterio et cithara (see Example 32). This motive is treated antiphonally with the 1st tenor and 1st bass in dialogue with the 2nd tenor and 2nd bass. After a final, four-part statement of variants of motive 3b, a half cadence on C concludes this section.

Refrain A is repeated following Section 3.

The sectional organization of Section 4 and its refrain is shown in Figure 23.

Figure 23.

Laudate Dominum

Sectional organization of Section 4

	Section 4			Refrain B	
Measure:	96 ¹	100 ⁴	107 ⁴	108 ¹	118 ³
Text:	Laudate eum in tympano et choro: *laudate eum in chordis et organo.			Laudate Dominum, laudate Deum.	
Translation:	Praise Him with timbrel and dance: praise Him with strings and pipe.			Praise the Lord, praise God.	

Tonality:	F-----d F-----F	
	(I) (I:) (I) (I)	
	#3	
No. of parts:	5: S1,A2,T1,T2,B2	8: S1,S2,A1,A2, T1,T2,B1,B2
Texture:	free imitation of motives 4a, 4b and 4c: use of decuple <u>stretto</u> -	chordal

Section 4 begins with free imitation of motives 4a and 4b in all five parts. Aichinger's manipulation of motive 4a is significant. He uses it in stretto ten times in succession at the distance of a quarter note, as shown in Example 39.

Example 39. Laudate Dominum -- motive 4b in decuple stretto

98 in tym-pa-no et cho-ro. 100 101

S¹: in tym-pa-no et cho-ro, in tym-pa-no et cho-ro, in tym-pa-no et cho-ro.

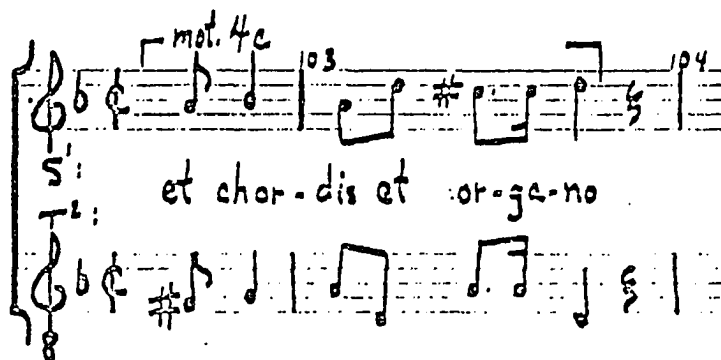
A²: in tym-pa-no, in tym-pa-no et cho-ro.

T¹: in tym-pa-no, in tym-pa-no et cho-ro, in tym-pa-no et cho-ro.

B²: in tym-pa-no et cho-ro, in tym-pa-no et cho-ro.

The second portion of text (Laudate eum) begins in a freely imitative manner using all five parts and concludes with motive 4c (in chordis et organo) being used in stretto and stated in parallel thirds in the manner of motive 2c (meas. 36¹). Motive 4c's contrapuntal accompaniment moves largely in contrary motion (Example 40).

Example 40. Laudate Dominum -- motive 4c:
use of contrary motion



This portion of text is then repeated (meas. 103⁴ f.) using the same musical material that leads to a full cadence built on D with a "picardy" third.

Refrain B is repeated following Section 4.

The sectional organization of Section 5 and its refrain is shown in Figure 24.

Figure 24.

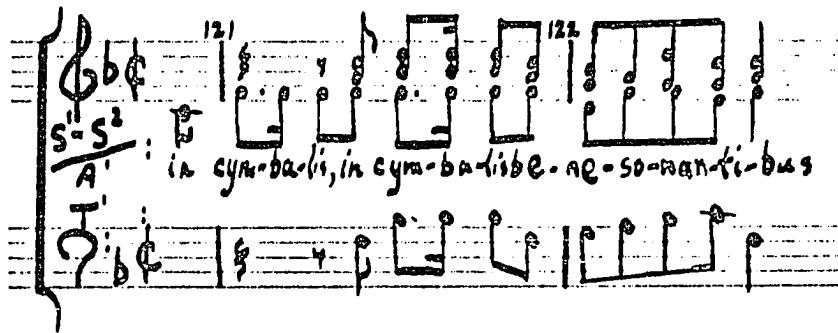
Laudate Dominum

Sectional organization of Section 5

	Section 5	Refrain A
Measure:	119 ¹ 125 ⁴ 131 ¹	140 ⁴ 141 ¹ 160 ³
Text:	Laudate eum in cymbalis benesonantibus: *laudate eum in cymbalis jubila- tionis: *omnis spiritus laudet Dominum.	Laudent illum coeli et terra, mare et omnis creatura eius.
Translation:	Praise Him with sounding cymbals: praise Him with loud clashing cymbals: let everything that breathes praise the Lord.	Let the heavens and the earth, the sea and all His creatures praise Him.
Tonality:	F-----F--F (V) (IV)(I)	F-----F (I) (I)
No. of parts:	6: S1,S2,A2,T1,T2,B2	8: S1,S2,A1,A2, T1,T2,B1,B2
Texture:	free imitation of motive 5a: chordal antiphony of motive 5b and 5b'	chordal

The 2nd alto is the leading voice of Section 5. It presents motives 5a and 5b in two, two-measure phrases. Free imitation of motive 5a occurs in all six parts. Motive 5b is presented in yet a new way by Aichinger. Although his compositional technique as exhibited in this psalm is based on motivic usage which is similar in principle to that practiced by his contemporaries, his imaginative variation of the contextual setting is quite unique. For example, motive 5b (meas. 121²) is presented in harmonized form in four voices preceded by a brief announcement in the 2nd alto (Example 41).

Example 41. Laudate Dominum -- 4-part setting of motive 5b



This harmonized setting of motive 5b is then imitated antiphonally using a different sonority (S1, A2, T2, B2) and finally re-stated using all six parts.

The second portion of text (Laudate eum) retains

the antiphony found in motive 5b but again with different sonorities (S1,S2,A2,T1 followed by S2,A2,T2,B2). Motive 5b' then appears with the text in cymbalis jubilationis. It is a variant of motive 5b caused by the different word rhythm and is treated in the same harmonized and antiphonal manner as motive 5b. The final chordal statement of motive 5b' is for all six parts and provides a climactic finish to this sectional portion with a full cadence on D (#3).

The final portion of verse 5 (meas. 131¹) abruptly begins on a B-flat major chord (IV of F) establishing a mediant relationship with the previous cadence. The text omnis spiritus laudent Dominum (let everything that breathes praise the Lord) is set in a sustained chordal texture for all six voices and is repeated once (meas. 135⁴).

The final repeat of refrain A follows Section 5 and thus concludes this motet.

CHAPTER IV

SUMMARY AND CONCLUSION

The purpose of this study has been to prepare modern performing editions of four motets from Gregor Aichinger's Liber Sacrarum Cantionum, quinque, sex, septem et octo vocum of 1597.

Chapter I provided an introduction to Gregor Aichinger, his significance as a composer during the late fifteenth and early sixteenth centuries, an overview of his works, and the intent and format of this study.

A biography of Gregor Aichinger's life and works comprised the content of Chapter II. Aichinger was a composer of outstanding ability, yet his biographical sketch shows very little information regarding his early life. With the exception of two trips to Italy, Aichinger spent his entire life living within thirty miles of his birthplace in southern Germany. He was born and initially educated in Regensburg, received his higher education at Ingolstadt, and was employed in Augsburg.

Chapter II also revealed three distinctly important

influences upon Aichinger's life and career. The Fugger family, who were wealthy financiers from Augsburg, provided him with the only position of employment he ever secured, that of "Fugger-organist" at the Church of St. Ulrich in Augsburg. A second influence stemmed from his four years of study in Venice with the Italian master Giovanni Gabrieli (1584-1588). Not only was Gabrieli the dedicatee of Aichinger's first published collection of Sacrae Cantiones in 1590, but examples of his cori spezzati compositional technique permeate all of Aichinger's early collections. A third noteworthy influence was the music of Lodovico Grossi da Viadana written in the new concertato style. Aichinger heard this new and different style of music during his second visit to Italy (c. 1598-1600). More than anything else, this exposure to Viadana's music caused Aichinger to redirect his compositional style toward employing the new style moderno principles in his church music. He became the first German composer to publish a collection of music for small vocal ensembles with thorough bass.

Chapter III provided an analysis of the selected motets from the Liber Sacrarum Cantionum of 1597. The in-depth analyses of Benedicam Dominum, pt. 1, Quis est homo, pt. 2, Adesto unus Deus, and Laudate Dominum, have been done according to formal, modal, melodic, motivic, and rhythmic structure. Also, polyphonic/homophonic textural

effects and expressive textual effects have been identified and discussed.

It was found that Aichinger was quite conservative in his basic compositional approach. Three discoveries led the present author to this conclusion. First, Aichinger's modal usage in the four motets, as well as in the entire collection, was quite conservative. He used only two different modes, Dorian and Ionian, usually in their transposed form. Secondly, this conservatism of style was evident in Aichinger's sparing use of chromatic alterations and cadences. And finally, the restriction placed on the scale degrees upon which all cadences are constructed was also limited. Only three different degrees were used in Benedicam Dominum, Quis est homo, and Adesto unus Deus. Laudate Dominum employed four.

Aichinger's primary compositional characteristics were an outgrowth of his education. As in the Venetian manner, antiphonal interplay comprised a large portion of the four motets. This was true even in Benedicam Dominum, and Quis est homo, the motets which are for five voices and not in any obvious poly-choral configuration. Also, there were numerous examples of the Venetian "mixed" style in which any number of voices sing sustained notes homophonically while the remaining voices move in contrapuntal imitation of each other. In addition, as in the style of

all sixteenth-century composers, Aichinger's musical setting was determined decisively by the text. In most cases, the textual groupings were short and detailed, thus requiring short musical phrases. In the paired motets, Benedicam Dominum and Quis est Homo, the phrases were usually three measures in length or less. Another custom of the time which was employed by Aichinger was his use of trochaic rhythms during many of the textual sections which expressed feelings of joy.

As important as the previous compositional characteristics are, Aichinger's true genius was most significantly demonstrated through the manipulation of the many and varied motives that he devised. This was achieved by means of four techniques: augmentation, invertible counterpoint, stretto up to ten times in succession, and most significantly stimmtausch. Each motet contained numerous examples of vocal interchange not only between parts of relatively equal timbre (soprano 1, soprano 2), but also between distant parts (soprano, bass).

Finally, this study has resulted in bringing to light four late-Renaissance motets which have never before been presented in modern performance editions. Gregor Aichinger was a composer of great ability. His works reflect the transitional period in which he lived, from his compositions in the Venetian style, to those in the newer

concertato style which employ small vocal ensembles with thorough bass.

To this author's knowledge, only one of the twenty-nine volumes Aichinger composed has been edited and published, and individual motets from only eight of the remaining volumes have been extracted and edited in contemporary notation. It is hoped that, in the future, the entire collected works of Aichinger might be published and thus open many more opportunities to hear his works and appreciate his genius.

APPENDIX A

CRITICAL NOTES

In these editions, the motets are written in open score with a keyboard reduction at the bottom of each page. The incipit of each motet indicates the usual information: name of the voice, clef, key signature, time signature, and the first note or rest.

All bar lines are editorial and are provided for modern reading convenience.

Aichinger adhered to conventional sixteenth-century practice by using longae for his final notes, but their duration in performance was customarily left up to the performers. In these editions, the length of the final note is determined by the number of beats needed to complete the last bar. Its indefinite length is indicated by a fermata.¹

All chromatic alterations found in the primary source are placed immediately before the affected pitch. Generally,

¹In Laudate Dominum, Aichinger actually uses fermatas at internal cadential points in one of the two homophonic sections repeated throughout. Those used in the 1597 print are found on pages 184, 197, and 211. All remaining fermatas are editorial additions.

chromatic alterations found in the prints of Aichinger's motets apply to the following note and each immediately succeeding note of the same pitch. A change of pitch cancels the alteration.

Editorial chromatic alterations are placed immediately above the affected note and alter that pitch alone. Existing musica ficta principles of the late sixteenth-century provide justification for their placement. In this collection, these principles are generally limited to raising the leading tone at cadential points (rule of "sub-semitonium") and altering a pitch to avoid a tritone relationship ("una nota supra la, semper est canendum fa").

Aichinger employs two signs of chromatic alteration: the flat (\flat) and a symbol approximating the present-day sharp (\sharp). The latter symbol served three purposes. It raised a pitch a semitone, cancelled already-existing flats, and served as a cautionary symbol to keep specific notes from being flatted in performance through application of musica ficta.² In these editions, all sharps used to cancel already-existing flats appear as naturals before the affected note.

Proportio dupla in the original notation (♩) is

²These cautionary accidentals are not needed in contemporary notation and thus are indicated only in these Critical Notes on page 130.

always transcribed in these editions as duple meter (alla breve) and proportio tripla ($\text{♩}3$) is always transcribed as triple meter ($\frac{3}{4}$).



All notational values in proportio dupla have been reduced by one-half ($\text{♩} = \text{♩}$) and proportio tripla sections have been quartered ($\text{♩} = \text{♩}$). A consistent tactal relationship would have resulted in a $\frac{3}{2}$ signature for the triple sections. This, however, might suggest a slower tempo since the mensural values are generally larger (breves and semi-breves) than in the duple sections (minims and semiminims).





Regarding the relationship between duple and triple proportion in sixteenth-century motets, Michael Praetorius explains that the signature $\text{♩}3$ is used to signify proportio tripla meaning three semibreves following the sign equals one semibreve of integer valor before it.³ Willi Apel adopts this explanation and elaborates it as follows: "in a sign of proportion, ... such as $\frac{5}{3}$ or $\frac{3}{1}$ (the same as 3), the denominator refers to the notes preceding the sign (integer valor), and the numerator to those following it (proportion)."⁴ Therefore, in the following editions, the duration

³Michael Praetorius, Syntagma Musicum, III, trans. H. Lampl (D.M.A. dissertation, University of Southern California, 1957) p. 107.

⁴Willi Apel, The Notation of Polyphonic Music 900-1600, 4th ed., rev. and with commentary (Cambridge: The Medieval Academy of America, 1953), p. 147.

of the semibreve in proportio dupla is equal to that of
three semibreves in proportio tripla (♩ = ♩ ♩ ♩,
transcribed as ♩ = $\frac{3}{4}$ ♩ | ♩).

Ligatures found in the primary source are indicated by brackets () and coloration by broken brackets (). By the end of the sixteenth-century, very little meaning was attached to ligatures other than to indicate slurs (two notes for one syllable of text). Aichinger was entirely consistent in observing this convention. In the following editions, each ligature was interpreted as two semibreves and transcribed accordingly.

The significance of coloration had expanded during the last half of the sixteenth-century. Generally, it was used to show changes in the duration of notes and thus, the rhythm. According to Apel, composers during the last half of the sixteenth-century began to use coloration in triple meter with a mensuration signature of tempus perfectum to indicate a change from trochaic to iambic rhythm (  becomes  ).⁵ Although Aichinger used both types of coloration in this collection of motets, the works that have been edited contain only the latter usage.

The decision to beam all consecutive eighth notes rather than flag them is somewhat arbitrary. Convention

⁵Ibid., p. 136.

dictates beaming eighth notes in instrumental notation and flagging them in choral. Frequently however, modern performing editions in manuscript form become rather cluttered in appearance especially if the textual layout is primarily syllabic. Since much of the textual layout in Aichinger's motets is syllabic, I have beamed eighth notes together rather than flag them. Also, it should be noted that many publishers are now beaming eighth notes in all of their vocal editions.⁶

As expected, there are no slur markings over any of the melismas in the primary source and none have been added in these editions. In spite of the lack of slurs, the melismas should be sung legato.

The choosing of a metronomic marking of $\text{♩} = 48$ was a personal choice and should not be considered definitive. After some experimentation, I determined that this tempo allowed for an unhurried, natural movement through the stressed and unstressed syllables of the text, particularly at proportional changes of tempo. It also provided for an ease of melismatic negotiation. After making this choice for the reasons explained above, I discovered that Apel

⁶Two such publishers are Arista Music Company of New York and A-R Editions, Inc. of Madison, Wisconsin. William E. Hettrick's edition of Aichinger's Cantiones Ecclesiasticae employs this type of choral notation. See Gardner Read, Music Notation - A Manual of Modern Practice (Boston: Allyn & Bacon, Inc., 1964), p. 292.

recommended the same tempo.⁷

Pitch representation in the late sixteenth and seventeenth centuries was not absolute. It fluctuated according to the nature and limitations of the vocal personnel and/or instruments which were used in any specific performance. Therefore, the following editions, although reconstructions of the primary source material, may be transposed to any key which makes their performance fit within the performers' limitations.

Pitch designations are listed according to the following formula: middle c is one-line octave (c^1), the c above middle c is two-line octave (c^2), the c below middle c is great octave (C).

In portions of Laudate Dominum, editorial discretion justified an adjustment in voice-part distribution. In all cases, this was done because the tessitura of the original voice-part was consistently too low to be sung with natural vocal production. For example, in measures 34-52, the tenor 1 voice-part was originally located in the Bassus part-book on the pages marked Altus 2.

⁷Ibid., p. 191. "Although the indications concerning the duration of the tactus, such as are found in various treatises, are much less clear than we would like them to be, yet they are sufficient to show that the tactus was a temporal unit equal to M.M. 48, more or less."

The tessitura, generally "f" - "d¹", was deemed too low for the alto 2 voice-part; therefore, the adjustment was made.

Other specific locations and voice-part adjustments follow:

- a. Meas. 64-75: the tenor 1 voice-part was originally located in the Altus 2 part book, tenor 2 in Tenor (1), and bass 1 in Tenor 2.
- b. Meas. 96-107: alto 2 was originally located in Altus (1) and tenor 1 in Altus 2.
- c. Meas. 119-140: alto 2 was originally located in Altus (1).

Textual underlay presented few significant problems. At those occasional places the notes and syllables were not properly aligned, it was always evident from context under which notes the text should be placed. Editorial realizations of the textual repetitions indicated by the conventional symbol "ij" are placed in brackets ([]).

The spelling and punctuation of the texts in the primary source were generally consistent with those found in the Liber usualis⁸ and The Hours of the Divine Office.⁹

The few apparent notational errors discovered in the

⁸Liber usualis (Tournai: Desclee & Co., 1952).





⁹Hours of the Divine Office, 2. See footnote 12, page 74.

primary source are corrected in these editions. The following paragraphs list the original material found in the 1597 print with errors being identified by voice-part,¹⁰ measure number, and beat number in superscript in that order.

Benedicam Dominum: pt. 1: no notational errors.

Quis est homo: pt. 2: B: 24⁴ - "a" instead of "g" in print. B: 25² - "g" instead of "B" in print.

Adesto unus Deus: A2: 38³ - cautionary sharp before "e"¹ in print.

Laudate Dominum: C: 14¹ - breve instead of semi-breve in print. B2: 73⁴ -  instead of  in print. T1: 75^{1,2} -  instead of  in print. B1: 84^{2,3} - semibreve "B" in print. A1: 26³, A1: 78³, A2: 88³, T1: 113³, A2: 143³ - cautionary sharps before "e"¹ in print.

¹⁰C = Cantus, A1 = Altus (1), A2 = Altus 2 etc.

APPENDIX B

PERFORMANCE EDITIONS

OF

BENEDICAM DOMINUM, pt. 1

QUIS EST HOMO, pt. 2

ADESTO UNUS DEUS

LAUDATE DOMINUM

Motet XIII
Benedicam Dominum

Psalm 33: 1, 3, 10

prima pars

Gregor Aichinger

(♩ = ca. 48)

Cantus $\text{C} \text{ } \flat \text{ } \frac{3}{4}$ Be - ne - di - cam Do - mi - num in o - -

Quinta Vox $\text{C} \text{ } \flat \text{ } \frac{3}{4}$ Be - ne - di - cam Do - mi - num in o - -

Altus $\text{C} \text{ } \flat \text{ } \frac{3}{4}$ Be - ne - di - cam Do - mi - num in o - -

Tenor $\text{C} \text{ } \flat \text{ } \frac{3}{4}$

Bassus $\text{C} \text{ } \flat \text{ } \frac{3}{4}$

Keyboard Reduction $\text{C} \text{ } \flat \text{ } \frac{3}{4}$

5 6 7 8 9 10

S¹ mi tem-po-re, Be-ne-di-cam Do-mi-num in o-o-o

S² mi tem-po-re,

A mi tem-po-re, Be-ne-di-cam Do-mi-num in o-o-o

T Be-ne-di-cam Do-mi-num in o-o-o

B Be-ne-di-cam Do-mi-num in o-o-o

P

11 12 13 14 15

S¹ mi tem-po-re, in o-mni tem-po-re, sem-per laus e-in in

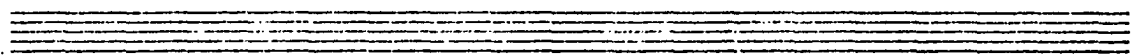
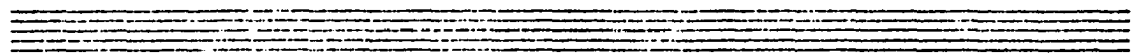
S² in o-mni tem-po-re, sem-per laus e-in in

A mi tem-po-re, in o-mni tem-po-re,

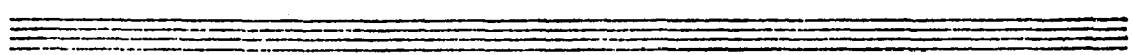
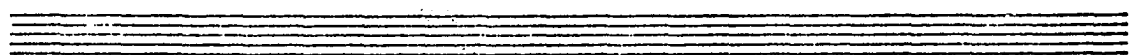
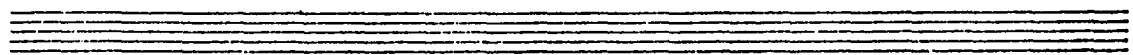
T mi tem-po-re, in o-mni tem-po-re, sem-per laus

B mi tem-po-re, in o-mni tem-po-re,

P



Handwritten musical score for six voices (Soprano, Alto, Tenor, Bass, and two other parts) with lyrics in Latin. The score is written on six staves. The lyrics are: "sem - per laus e - ius in o - re me - o", "e - ius in o - re me - o", "sem - per laus e - ius in o - re me - o", "sem - per laus e - ius in o - re me - o", "sem - per laus e - ius in o - re me - o", "sem - per laus e - ius in o - re me - o". The staves are labeled S, A, T, B, and two unlabeled staves. The bottom of the staves are numbered 16, 17, 18, 19, 20, 21.



20 21 22 23

S¹ *laus e - ius in o - - - -*

S² *laus e - ius in o - - - -*

A *laus e - ius in o - - - -*

T

B

Piano accompaniment

The musical score is for measures 20 through 23. It features five vocal staves (S¹, S², A, T, B) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are "laus e - ius in o". The Soprano 1 (S¹) and Soprano 2 (S²) parts have melodic lines with lyrics. The Alto (A) part has a lower melodic line with lyrics. The Tenor (T) and Bass (B) parts have whole rests. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand playing a bass line.

24 25 26 27

S¹ - - - re ma - o. Mag - ni - fi - ca - te, Mag - ni - fi - ca - te Do - mi - num

S² - - - re me - o. Mag - ni - fi - ca - te, Mag - ni - fi - ca - te Do - mi - num

A - re me - o. Mag - ni - fi -

T - Mag - ni - fi - ca - te, Mag - ni - fi - ca - te Do - mi - num

B - Mag - ni - fi - ca - te, Mag - ni - fi - ca - te Do - mi - num

Piano accompaniment

Detailed description: This is a musical score for a choir and piano. It covers measures 24 through 27. The vocal parts are Soprano 1 (S¹), Soprano 2 (S²), Alto (A), Tenor (T), and Bass (B). The piano part is at the bottom. The lyrics are in Latin: 're ma - o. Mag - ni - fi - ca - te, Mag - ni - fi - ca - te Do - mi - num'. The key signature has one flat (B-flat), and the time signature is common time (C). Measure numbers 24, 25, 26, and 27 are indicated above the vocal staves. The piano part features a steady accompaniment with chords and moving lines in both hands.

Handwritten musical score for a choir and piano, measures 28-32. The score is written in G major (one sharp) and common time (C). The tempo is marked $d = d.$ (moderato). The choir parts are for Soprano 1 (S¹), Soprano 2 (S²), Alto (A), Tenor (T), and Bass (B). The piano accompaniment is for the left and right hands. The lyrics are in Latin: "me - cum, Ma-gni-fi-ca - te Do-mi-num me - cum, et ex - al - te - mus, et".

Measures 28-32:

- Measure 28: S¹ and S² enter with the melody. A and T have rests. B has a half note G.
- Measure 29: All voices continue the melody. Piano accompaniment enters with a rhythmic pattern.
- Measure 30: The tempo marking $d = d.$ is written above the staff. All voices continue the melody. Piano accompaniment continues.
- Measure 31: All voices continue the melody. Piano accompaniment continues.
- Measure 32: All voices continue the melody. Piano accompaniment continues.

33 34 35 36 37 38

S ex - al - te - mus, [et ex - al - te - mus] no - men e - ius in

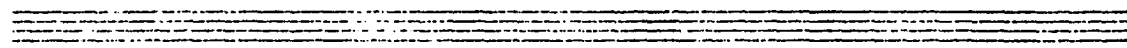
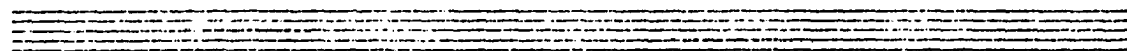
S et ex - al - te - mus no - men e -

A ex - al - te - mus, et ex - al - te - mus no - men e - ius in i -

T ex - al - te - mus, et ex - al - te - mus no - men e - ius in

B ex - al - te - mus,

Piano accompaniment



et ex - al - te - mus no - men e - ius in

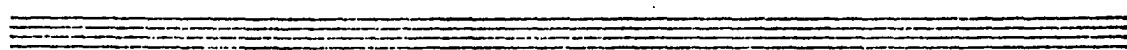
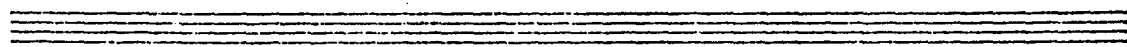
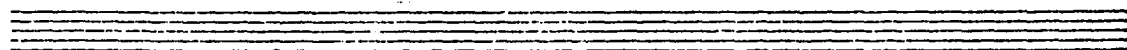
! - dip - sum, et ex - al - te - mus no - men e - ius in

dip - sum, et ex - al - te - mus no - men e - ius in

ius in ! - dip - sum, et ex - al - te - mus no - men e - ius in

et ex - al - te - mus no - men e

40 41 42 43 44



46 47 48

S¹ ius in i-dip - sum. Di-vi-tes e-gu-e-runt, di-vi-tes e-gu-

S² i - dip - sum. Di-vi-tes e-gu-e-runt, di-vi-tes e - gu-

A i - dip - sum. Di-vi-tes e-gu-e-runt, di-vi-tes e - gu-

T i - dip - sum. Di-vi-tes, di-vi-tes e-gu-

B i - dip - sum. Di-vi-tes e-gu- Di-vi-tes e-gu-

49 50 51 52

S¹ e - runt et e - su - ri - e - runt, et e - su - ri - e - runt,

S² e - runt, et e - su - ri - e - runt, in - qui -

A e - runt et e - su - ri - e - runt, et e - su - ri - e - runt,

T e - runt, et e - su - ri - e - runt,

B e - runt, et e - su - ri - e - runt,

Piano accompaniment with treble and bass staves.

53 54 55 56 #

S¹ in-qui-ren - tes au - tem Do-mi-num, non min-u-en - tur o .

S² ren - tes, in - qui - ren - tes au - tem Do-mi-num, non min-u-en - tur o - -

A in-qui-ren - tes, in - qui-ren - tes au - tem Do - mi - num, non min - u .

T in-qui-ren - tes au - tem Do-mi-num, non min - u - en - tur

B in-qui-ren - tes au - tem Do-mi-num, non min - u - en - tur o -

The musical score is for five voices (S¹, S², A, T, B) and piano. It is in C major, 4/4 time. The lyrics are in French. The score includes measure numbers 53, 54, 55, and 56. The piano part is written in the bottom system, featuring chords and arpeggiated figures.

57 58

S' *mai bo - no.*

S' *mai bo - no.*

A *en - tu ra - ni bo - no.*

T *o - ni bo - no.*

B *ni bo - no.*

Piano accompaniment

Detailed description: This musical score block contains five staves for voices and one for piano accompaniment. The vocal staves are labeled S' (Soprano), S' (Soprano), A (Alto), T (Tenor), and B (Bass). The piano part is at the bottom. Measures 57 and 58 are indicated by numbers above the first two vocal staves. The lyrics are: S' *mai bo - no.*, S' *mai bo - no.*, A *en - tu ra - ni bo - no.*, T *o - ni bo - no.*, B *ni bo - no.*. The piano part provides harmonic support with chords and moving lines in both hands.

Metet XIV

[illegible][illegible][illegible]

vi - tam, di-li-gi-ti-es vi-de-re bo - nos, di-li-gi-ti-es vi-de-re bo - nos.

vi - tam, di-li-gi-ti-es vi-de-re bo - nos, di-li-gi-ti-es vi-de-re bo - nos.

vi - tam, di-li-gi-ti-es vi-de-re bo - nos, di-li-gi-ti-es vi-de-re bo - nos.

vi - tam, di-li-gi-ti-es vi-de-re bo - nos, di-li-gi-ti-es vi-de-re bo - nos.

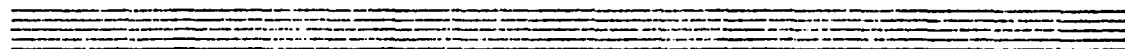
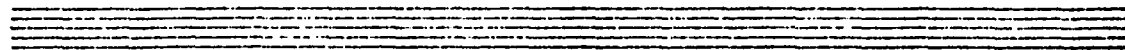
vi - tam, di-li-gi-ti-es vi-de-re bo - nos, di-li-gi-ti-es vi-de-re bo - nos.

Pro - hi - be lin - quam tu - am a ma - lo, et la - bi - a tu -

Pro - hi - be lin - quam tu - am a ma - lo, et la - bi - a tu -

Pro - hi - be lin - quam tu - am a ma - lo, et la - bi - a tu -

The musical score is written for five vocal parts (Soprano, Soprano 3, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are in Latin. The piano part consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The vocal parts are arranged in a choir setting, with each part having its own staff. The lyrics are written below the vocal staves, with some words in italics. The score is numbered 147 at the top.



12 13 14 15

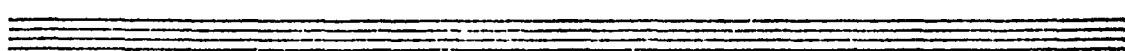
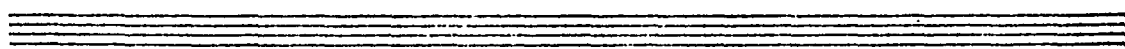
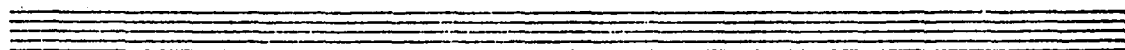
Soprano (S): a non lo-que-tur, non lo-que-tur men-da - ci-um. Lux - ta est Do

Alto (A): a non lo-que-tur, non lo-que-tur men-da - ci-um. Lux - ta est Do

Tenor (T): a non lo-que-tur, non lo-que-tur men-da - ci-um. Lux - ta est Do

Bass (B): a non lo-que-tur, non lo-que-tur men-da - ci-um. Lux - ta est Do

Contrabass (CB): a non lo-que-tur, non lo-que-tur men-da - ci-um. Lux - ta est Do



16 17 18 19

S' qui tri - bu - la - to, qui tri -

S² - mi - nus i - is, qui tri - bu - la

A - mi - nus i - is, qui tri - bu - la - to; qui tri - bu - la -

T - mi - nus i - is,

B - mi - nus i - is,

Piano accompaniment

Detailed description: This musical score is for five voices (Soprano 1, Soprano 2, Alto, Tenor, Bass) and piano. It covers measures 16 through 19. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are in Latin, likely from the Mass. The Soprano 1 part begins in measure 16 with a whole rest, then enters in measure 17 with the lyrics 'qui tri - bu - la - to, qui tri -'. The Soprano 2 part enters in measure 16 with the lyrics '- mi - nus i - is,' and continues through measure 19. The Alto part enters in measure 16 with the lyrics '- mi - nus i - is,' and continues through measure 19. The Tenor part enters in measure 16 with the lyrics '- mi - nus i - is,' and continues through measure 19. The Bass part enters in measure 16 with the lyrics '- mi - nus i - is,' and continues through measure 19. The piano accompaniment is shown in grand staff notation (treble and bass clefs) and continues through measure 19.

20 21 22 23

S - bu-lu-to sunt cor-de, et

S - to sunt cor-de, et hu-mi-les spi-ri-tu,

A to sunt cor-de, et hu-mi-les spi-ri-tu,

T - - - - - et hu-mi-les spi-ri-tu,

B - - - - - et

et

24 25 26 27

S' *hu-mi-les spi-ri-tu,* [*et hu-mi-les spi-ri-tu,*] *et hu-mi-les*

S' *et hu-mi-les spi-ri-tu,* [*et hu-mi-les spi-ri-tu,*] *et*

A *et hu-mi-les spi-ri-tu,* *et hu-mi-les spi-*

T [*et hu-mi-les spi-ri-tu,*] *et hu-mi-les spi-ri-tu sal - va - bit, et hu-mi-les*

B *hu-mi-les spi-ri-tu,* [*et hu-mi-les spi - ri-tu,*] *et hu-mi-les, [et hu-mi-*

The musical score is for a choir and piano. It consists of five vocal staves (Soprano 1, Soprano 2, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The score covers measures 24 to 27. The lyrics are in French and Latin, with some words in brackets indicating optional or alternative phrasing. The piano part features a steady accompaniment with chords and moving lines in both hands.

28 29 30 31

S¹ spi-ri-tu sal - va - bit. Lux - ta est Do - mi-nus

S² hu-mi-les spi-ri-tu salva - bit.

A . . . ri - tu sal - va - bit. Lux - ta est Do - mi-nus

T spi - ri - tu sal - va - bit. Lux - ta est Do - mi-nus

B les] spi-ri-tu sal - va - bit. Lux - ta est Do - mi-nus

32 33 34 35

S i - is, ————

S' ————

A i - is, qui tri - bu - la - to, qui tu -

T i - is ————, qui tri - bu - la

B i - is, qui tri - bu - la - to, qui tri - bu -

The musical score is for a SATB choir and piano. It consists of six staves. The first five staves are for the vocal parts: Soprano (S), Soprano 1 (S'), Alto (A), Tenor (T), and Bass (B). The sixth staff is for the piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C). The score shows measures 32 through 35. The lyrics are in Latin: 'i - is, qui tri - bu - la - to, qui tri - bu -'. The Soprano part has a melisma on 'is' in measure 32. The Alto and Tenor parts have a melisma on 'is' in measure 32. The Bass part has a melisma on 'is' in measure 32. The piano accompaniment provides harmonic support for the vocal parts.

36 37 38 39

S¹ et

S² et hu-mi-les spi-ri-tus

A - bu-la-to - - - sunt cor - de, et hu-mi-les spi-ri-tus

T - to sunt cor - - - de, et hu-mi-les spi-ri-tus

B la - to sunt cor - de, et

et hu-mi-les spi-ri-tus

40 41 42 43

S' humi-les spi-ri-tu, [et humi-les spi-ri-tu] et humi-les

S' [et humi-les spi-ri-tu, et humi-les spi-ri-tu] et

A [et humi-les spi-ri-tu] et humi-les spi-ri-tu

T [et humi-les spi-ri-tu, et humi-les spi-ri-tu] sal-va-bi, et humi-les

B humi-les spi-ri-tu, [et humi-les spi-ri-tu] et humi-les

Piano accompaniment: Humi-les spi-ri-tu, [et humi-les spi-ri-tu] et humi-les

44 45 46

S¹ spi-ri-tu sal - va - bit.

S² hu-mi-les spi - ri - tu sal-va - - bit.

A - - - ri - tu sal - va - bit.

T spi - ri - tu sal - va - bit.

B les spi-ri-tu sal - va - bit.

Piano accompaniment with chords and arpeggiated figures.

Detailed description: This musical score block contains measures 44, 45, and 46. It features five vocal staves (S¹, S², A, T, B) and a piano accompaniment. The key signature has one flat (B-flat). Measure 44 shows the vocalists entering with the lyrics 'spi-ri-tu sal - va - bit.' Measure 45 continues the vocal lines, with S² and A having a fermata over the final note. Measure 46 concludes the phrase. The piano accompaniment provides harmonic support with chords and arpeggiated patterns.

Feast of the Most Holy Trinity
 Motet XVIII
 Adesto unus Deus
 Gregor Aichinger

(Cassa #8)

I

Cantus
 Quintus Vox
 Tenor

II

Altus [1]
 Altus [2]
 Tenor [2]
 Bassus

Keyboard Reduction

A - des - to u - nus De - us om - ni - po - A - des - to

Handwritten musical score for SATB choir and piano accompaniment. The score is written on a system of staves. The vocal parts are labeled S' (Soprano), S (Soprano), T' (Tenor), T (Tenor), A' (Alto), A (Alto), and B (Bass). The piano part is indicated by a grand staff with treble and bass clefs. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "Tens, om - ni - po - tens, om - ni - nus De - us om - ni - po - tens, om - ni -". The piano part features a melody in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and accidentals.

Handwritten musical score for a choir, titled "Pa-tens, Fi-li-us". The score is written in G major (one sharp, F#) and 4/4 time. It features ten staves, with the first four staves for the piano introduction and the last six staves for the choir. The piano introduction consists of a series of chords and a melodic line. The choir entry begins with the Soprano part, followed by the Alto, Tenor, and Bass parts. The lyrics are "Pa-tens, Fi-li-us". The score is written in a clear, legible hand, with some corrections and markings visible.

12 13 14 15

S¹ —, [Pa - ter, Fi - li - us,]

S² Pa - . . . ter —, Fi - li - us,

T¹ Pa - . . . ter, Fi - li - us,

A¹ —, [Pa - . . . ter, Fi - li - us,] et Spi - ri.

A² —, Pa - . . . ter, Fi - li - us, et Spi - ri.

T² —, Pa - . . . ter, Fi - li - us, et Spi - ri.

B —, [Pa - . . . ter, Fi - li - us,] et Spi - ri.

Piano accompaniment: The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, with various chords and single notes.

et Spi - ri - tus sanc - tus,

et Spi - ri - tus sanc - tus, et

et Spi - ri - tus sanc - tus, et

tus sanc - tus, [et Spi - ri - tus sanc - tus

tus sanc - tus, et Spi - ri - tus sanc - tus, et

tus sanc - tus, [et Spi - ri - tus sanc - tus,

tus sanc - tus, et Spi - ri - tus sanc - tus, [et

The musical score is for measures 16 through 19. It features seven staves: Soprano 1 (S¹), Soprano 2 (S²), Tenor 1 (T¹), Alto 1 (A¹), Alto 2 (A²), Tenor 2 (T²), and Bass (B). The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are 'et Spi - ri - tus sanc - tus'. The piano accompaniment is shown at the bottom with a grand staff (treble and bass clefs). Measure numbers 16, 17, 18, and 19 are indicated above the first staff.

20 21 22 23

S¹ [et Spi - ri - tus sanc - tus.] Te u - num

S² Spi - ri - tus, et Spi - ri - tus sanc - tus. Te

T¹ Spi - ri - tus sanc - tus. Te u - num

A¹ —, et Spi - ri - tus sanc - tus.]

A² Spi - ri - tus, et Spi - ri - tus sanc - tus.

T² et Spi - ri - tus sanc - tus.]

B Spi - ri - tus,] et Spi - ri - tus sanc - tus.

Piano accompaniment with chords and melodic lines in both hands.

in sub - stan - ti - a con - - - fi te - - -

u - num in sub - stan - ti - a con - fi - te - - -

in sub - stan - ti - a con - - - fi - te - - -

Te

Te sem - per

Te

The musical score is for a choir and piano. It consists of seven staves. The first three staves are for vocal parts: Soprano 1 (S¹), Soprano 2 (S²), and Tenor 1 (T¹). The next three staves are for vocal parts: Alto 1 (A¹), Alto 2 (A²), and Tenor 2 (T²). The final staff is for the Bass (B). The piano accompaniment is shown at the bottom. The key signature is one flat (B-flat) and the time signature is common time (C). The score covers measures 24 to 27. The lyrics are in Latin: 'in sub - stan - ti - a con - - - fi te - - -', 'u - num in sub - stan - ti - a con - fi - te - - -', and 'Te sem - per'. The vocal parts have various melodic lines, with some parts having rests. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

28 29 30 31

mur.

mur.

mur.

sem - per i - dem es - se, vi - ve-re et in - tel -

Te sem - per i - dem es - se, vi - ve-re et in - tel - li -

i - dem es - se, vi - ve-re et in - tel - li -

sem - per i - dem es - se, vi - ve-re et in - tel -

mur.

32 33 34 35

S¹ Te a-do-ra-mus, [te a-do-ra-

S² Te a-do-ra-mus, [te a-do-ra-

T¹ Te a-do-ra-mus, [te a-do-ra-

A¹ li - ge - re pro - fi - te - mur. Te a-do-ra-mus, [te

A² - ge - re pro - fi - te - mur. Te a-do-ra-mus, [te

T² - ge - re pro - fi - te - mur. Te a-do-ra-mus,

B li - ge - re pro - fi - te - mur. Te a-do-ra-mus, [te

Piano accompaniment with two staves.

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46 47 48 49

d. = d

S¹ ta Tri - ni - tas.]

S² ta Tri - ni - tas.

T¹ Tri - ni - tas.

A¹ ta Tri - ni - tas] Spes no - stra, sa - lus no - stra,

A² ta Tri - ni - tas.] Spes no - stra, sa - lus no - stra,

T² Tri - ni - tas. Spes no - stra, sa - lus no - stra,

B Tri - ni - tas.] Spes no - stra, sa - lus no - stra,

Piano accompaniment

Detailed description: This is a musical score for a choir and piano. The score covers measures 46 to 49. The choir consists of Soprano 1 (S¹), Soprano 2 (S²), Tenor 1 (T¹), Alto 1 (A¹), Alto 2 (A²), Tenor 2 (T²), and Bass (B). The piano part is at the bottom. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 46 shows the choir entering with the words 'ta Tri - ni - tas.]'. Measure 47 continues the phrase. Measure 48 introduces the words 'Spes no - stra, sa - lus no - stra,'. Measure 49 concludes the phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

50 51 52 53
d=d.

S¹ sa - lus no - stra, ho - nor no - ster, O be -

S² sa - lus no - stra, ho - nor no - ster, O be -

T¹ sa - lus - no - stra, ho - nor no - ster, O be -

A¹ ho - nor no - ster, O be -

A² ho - nor no - ster, O be -

T² ho - nor no - ster, O be -

B ho - nor no - ster, O be -

Piano accompaniment

54 55 56 57 58 59 d. ed

S¹ a - - ta Tri - ni - tas, O be - a - - ta Tri - ni -

S² a - - ta Tri - ni - tas, [O be - a - - ta Tri - ni -

T a - - ta Tri - ni - tas, [O be - a - - ta Tri - ni -

A¹ a - - ta Tri - ni - tas, [O be - a - - ta Tri - ni -

A² a - - ta Tri - ni - tas, [O be - a - - ta Tri - ni -

T² a - ta Tri - ni - tas, [O be - a - ta Tri - ni -

B a - ta Tri - ni - tas, [O be - a - ta Tri - ni -

Piano accompaniment with grand staff (treble and bass clefs).

[illegible]

64 65 66 67

S' *vi - vi-fi-ca nos, O be-a - . ta Tri -*

S' *vi - vi-fi-ca nos, O be-a - . ta Tri -*

T' *vi - vi-fi-ca nos, O be-a - ta Tri -*

A' *va nos, vi - vi-fi-ca nos, O be-a - ta*

A' *va nos, vi - vi-fi-ca nos, O be-a - ta*

T' *va nos, vi - vi-fi-ca nos, O be-a - ta Tri -*

B *va nos, vi - vi-fi-ca nos, O be-a - ta*

va nos, vi - vi-fi-ca nos, O be-a - ta

1. The first step in the process of developing a business plan is to conduct a thorough market research. This involves identifying the target market, understanding their needs and preferences, and analyzing the competitive landscape. Market research can be conducted through various methods, including surveys, interviews, and focus groups. The goal is to gather valuable insights that will inform the business strategy and help identify potential opportunities and challenges.

2. Once the market research is complete, the next step is to define the business goals and objectives. These should be specific, measurable, achievable, relevant, and time-bound (SMART). For example, a goal might be to increase sales by 10% within the next six months. Objectives should be clearly defined and aligned with the overall business strategy.

3. The third step is to develop a marketing strategy. This involves identifying the most effective ways to reach the target market and promote the business. This may include advertising, public relations, social media, and other promotional activities. The marketing strategy should be tailored to the specific needs and preferences of the target market.

4. The fourth step is to develop a financial plan. This involves estimating the costs of the business and determining the expected revenue. The financial plan should include a detailed budget and a cash flow statement. It should also include a break-even analysis to determine the point at which the business will become profitable.

5. The final step is to develop an implementation plan. This involves outlining the specific actions that will be taken to execute the business plan. This may include hiring staff, purchasing equipment, and establishing a timeline for the various activities. The implementation plan should be flexible and adaptable to changes in the market or the business.

1. The first step in the process is to identify the problem or issue that needs to be addressed. This involves gathering information and understanding the context of the problem.

2. Once the problem is identified, the next step is to define the objectives and goals of the project. This helps to clarify what needs to be achieved and provides a clear direction for the team.

3. The third step is to develop a plan or strategy to address the problem. This involves breaking down the problem into smaller, manageable tasks and determining the resources needed to complete each task.

4. The fourth step is to implement the plan. This involves putting the strategy into action and monitoring progress regularly to ensure that the project is on track.

5. The final step is to evaluate the results of the project. This involves comparing the actual outcomes with the objectives and goals to determine the effectiveness of the project and identify areas for improvement.

72 73 74 75

*S*¹ bi gra - ti - a - rum ac - ti - o in ex - cel - sis de - o

*S*² bi gra - ti - a - rum ac - ti - o in ex - cel - sis de - o

*T*¹ bi gra - ti - a - rum ac - ti - o in ex - cel - sis de - o

*A*¹

*A*²

*T*²

B

P

76 77 78 79

S' - eu - la,

S² - eu - la,

T' se - eu - la,

A' in sem - pi - ter - na se - eu - la, in sem - pi - ter - na se

A² in sem - pi - ter - na se - eu - la, in sem - pi - ter - na se

T² in sem - pi - ter - na se - eu - la, in sem - pi - ter - na se

B [in sem - pi - ter - na se - eu - la, in sem - pi - ter - na se]

Musical score for a choir and piano. The score includes staves for Soprano 1 (S1), Soprano 2 (S2), Tenor (T), Alto (A), Bass (B), and Piano (P). The lyrics are in Latin: "Ti - bi laus, ti - bi glo - ri - a, ti - bi gra - ti - a, rum". The piano part features chords and arpeggios. Measure numbers 80, 81, 82, and 83 are indicated at the bottom of the vocal staves.

84 85 86 87

S' *ti - o in sem-pi-ter-na se - - - cu - la,*

S² *ac - ti - o in sem-pi-ter-na se - - - cu - la,*

T' *ac - ti - o in sem - pi - ter - - na se - cu - la,*

A' *in sem-pi-ter-na*

A² *in sem - pi -*

T² *in sem - - pi -*

B *[in sem-pi-ter-na]*

Piano accompaniment with chords and melodic lines in the right and left hands.

88 89 90 91

S¹ in sem-pi-ter-na se-cu-la, in sem-pi-ter-na se - - - cu-

S² in sem-pi-ter-na se-cu-la, in sem-pi-ter-na se - - - cu-

T¹ in sem-pi-ter-na se-cu-la, in

A¹ se - - cu-la, [in sem-pi-ter-na se - - cu-la,] in sem-pi-

A² ter-na, in sem-pi-ter-na se - - - cu-

T² ter-na, [in sem-pi-ter-na] se-cu-la, in sem-

B¹ se-cu-la,] in sem-pi-ter-na se-cu-la, [in

Piano accompaniment

Handwritten musical score for a choir, measures 92-95. The score is written on five staves, each with a vocal part label (S, S', T, A', A'') and a piano part (B). The lyrics are in Italian, with some parts in brackets indicating optional or alternative phrasing. The music is in 4/4 time, with a key signature of one flat (B-flat).

Measures 92-95:

- S:** la, in sem-pi-ter-na se - - - - - cu - la.
- S':** la, in sem-pi-ter-na se - cu - la.
- T:** sem-pi-ter-na se - - - - - cu - la.
- A':** ter - na, in sem-pi-ter-na se - cu - la.
- A'':** la, [in sem-pi-ter-na se - cu - la]
- B:** pi - ter-na-se-cu-la, [in sem-pi-ter-na se - - - - - cu - la.]

The piano part (B) consists of a single line of music, likely for a keyboard instrument, with a treble clef and a key signature of one flat. It includes a large bracketed section in measure 95, suggesting a complex or extended passage.

Motet XX
Laudate Dominum

Psalm 150

Gregor Aichinger

(d = ca. 48)

Cantus $\text{H} \text{ } \flat \text{ } \text{C} \text{ } \text{C}$ Lau - da - te Do - mi - num in Sanc -

Quinta Vox $\text{H} \text{ } \flat \text{ } \text{C} \text{ } \text{C}$ Lau - da - te Do - mi - num in Sanc - tis

Altus $\text{H} \text{ } \flat \text{ } \text{C} \text{ } \text{C}$

Altus 2 $\text{H} \text{ } \flat \text{ } \text{C} \text{ } \text{C}$

Tenor $\text{H} \text{ } \flat \text{ } \text{C} \text{ } \text{C}$

Tenor 2 $\text{H} \text{ } \flat \text{ } \text{C} \text{ } \text{C}$

Bassus $\text{H} \text{ } \flat \text{ } \text{C} \text{ } \text{C}$

Bassus 2 $\text{H} \text{ } \flat \text{ } \text{C} \text{ } \text{C}$

Keyboard Reduction

Score for SATB choir and piano, page 181. The music is in G major (one flat) and common time (C). The lyrics are: "tis e - ius. Lau-da-te e - um in fir-ma-men-to, [in

Vocal parts: S¹, S², A¹, A², T¹, T², B¹, B². The piano accompaniment is shown at the bottom.

Measures 4, 5, 6, and 7 are indicated above the S¹ staff.

8 9 10 11

S¹ fir-ma-men-to] vir-tu-tis e-i-us, in fir-ma-men-to, in fir-ma-men-to, [in fir-ma-

S² to,] in fir-ma-men-to vir-tu-tis e-i-us, in fir-ma-men-to, [in fir-ma-men-

A¹

A²

T¹

T²

B¹

B²

Piano

[illegible]

24 25 26 27 28 29

S' Lau - dent il - lum coe - li et ter - ra, ma - re et

S² Lau - dent il - lum coe - li et ter - ra, ma - re et om - nis

A' Lau - dent il - lum coe - li et ter - ra, ma - re et

A' Lau - dent il - lum coe - li et ter - ra, ma - re et om - nis

T' Lau - dent il - lum coe - li et ter - ra, ma - re et

T' Lau - dent il - lum coe - li et ter - ra, ma - re et

B' Lau - dent il - lum coe - li et ter - ra, ma - re et

B' Lau - dent il - lum coe - li et ter - ra, ma - re et

ma - re et

om - nis cre - a - tu - ra e - ius. Lau - da - te e - um, Lau - da - te e - um, Lau - da - te e - um, Lau - da - te e - um.

om - nis cre - a - tu - ra e - ius. Lau - da - te e - um, Lau - da - te e - um, Lau - da - te e - um, Lau - da - te e - um.

om - nis cre - a - tu - ra e - ius. Lau - da - te e - um, Lau - da - te e - um, Lau - da - te e - um, Lau - da - te e - um.

om - nis cre - a - tu - ra e - ius. Lau - da - te e - um, Lau - da - te e - um, Lau - da - te e - um, Lau - da - te e - um.

Handwritten musical score for a choir, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is written on staves with a treble clef and a key signature of one flat (B-flat). The lyrics are in Latin, and the music is in a 4/4 time signature.

The score is divided into two systems. The first system contains measures 35 through 38. The second system contains measures 39 through 42. The lyrics are as follows:

35 [Lau-da-te e - um] in vir-tu-ti-bus e - ius, [in vir-tu-ti-bus e - ius.] Lau-da-te e -
36
37
38
39 da-te e - um, Lau-da-te e - um in vir-tu-ti-bus e - ius. Lau-da-te e -
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100

Handwritten musical score for a choir, measures 43-46. The score is written on ten staves. The first two staves are for Soprano (S¹) and Soprano 2 (S²). The next four staves are for Alto 1 (A¹), Alto 2 (A²), Tenor 1 (T¹), and Tenor 2 (T²). The last two staves are for Bass 1 (B¹) and Bass 2 (B²). The music is in G major (one sharp) and 4/4 time. The lyrics are: "mag - ni - tu - di - nis e - ius. Lau - da - te e - um, se - cun - dum". The Soprano parts have lyrics under the notes, while the other parts have rests. The piano accompaniment is on the bottom two staves, featuring a simple harmonic accompaniment.

43 44 45 46

S¹ mag - ni - tu - di - nis e - ius. Lau - da - te e - um, se -

S² nem mag - ni - tu - di - nis e - ius. Lau - da - te e - um, se - cun - dum

A¹

A²

T¹ mag - ni - tu - di - nis e - ius. Lau - da - te e - um, se - cun - dum

T²

B¹

B²

47 48 49 50

S¹ cun - dum mul - ti - tu - di - nem, [se - cun - dum mul - ti - tu - di - nem] mag - ni -

S² mul - ti - tu - di - nem, se - cun - dum mul - ti - tu - di - nem mag - ni -

A¹

A²

T¹ mul - ti - tu - di - nem, se - cun - dum mul - ti - tu - di - nem mag - ni -

T²

B¹

B²

Piano accompaniment

Detailed description: This is a musical score for a choir and piano. The score covers measures 47 to 50. The vocal parts are Soprano 1 (S¹), Soprano 2 (S²), Alto 1 (A¹), Alto 2 (A²), Tenor 1 (T¹), Tenor 2 (T²), Bass 1 (B¹), and Bass 2 (B²). The piano part is at the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are in Latin. Measures 47 and 48 show the vocal entries. Measure 49 has a bracketed phrase for the Soprano 1 part. Measure 50 shows the continuation of the vocal lines. The piano accompaniment consists of chords and moving lines in both hands.

51 52 53 54 55

d = d.

S¹ tu-di-nis e - - - ius. Lau-da-te Do - mi-num, Lau-da-te

S² tu - di-nis e - - - ius. Lau-da-te Do - mi-num, Lau-da-te

A¹ Lau-da-te Do - mi-num, Lau-da-te

A² Lau-da-te Do - mi-num, Lau-da-te

T¹ tu - di - nis e - - - ius. Lau-da-te Do - mi - num, Lau - da - te

T² Lau-da-te Do - mi-num, Lau-da-te

B¹ Lau-da-te Do - mi-num, Lau-da-te

B² Lau-da-te Do - mi-num, Lau-da-te

The musical score is for a SATB choir and piano. It consists of measures 51 through 55. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2) all sing the same lyrics: "tu-di-nis e - - - ius. Lau-da-te Do - mi-num, Lau-da-te". The piano accompaniment is shown at the bottom, with a grand staff (treble and bass clefs). The score includes measure numbers 51, 52, 53, 54, and 55. Above measure 53, there is a tempo or performance instruction: "d = d.". The vocal lines for Soprano 1 and Soprano 2 have a "4" above measure 52, indicating a 4-measure rest. The vocal lines for Tenor 1 and Tenor 2 have a "7" above measure 52, indicating a 7-measure rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets.

56 57 58 59 60 61

S¹ De - um, Lau-da-te Do - mi-num, Lau-da-te De - um, [Lau-da-te

S² De - um, Lau-da-te Do - mi-num, Lau-da-te De - um, Lau-da-te

A¹ De - um, Lau-da-te Do - mi-num, Lau-da-te De - um, Lau-da-te

A² De - um, Lau-da-te Do - mi-num, Lau-da-te De - um, Lau-da-te

T¹ De - um, Lau-da-te Do - mi-num, Lau-da-te De - um, Lau-da-

T² De - um, Lau-da-te Do - mi-num, Lau-da-te De - um, [Lau-da-te

B¹ De - um, Lau-da-te Do - mi-num, Lau-da-te De - um, Lau-da-te

B² De - um, Lau-da-te Do - mi-num, Lau-da-te De - um, Lau-da-te

Piano accompaniment (P) in 3/4 time, key of B-flat major.

[illegible]

Handwritten musical score for a choir, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score includes lyrics in Latin and Italian. The lyrics are: 'tu-bae, [in so-no-tu-bae.] Lau-da-te e - um in psal-te-ri-o et bae, [in so-no-tu-bae.] Lau-da-te e - um in psal-te-ri-o et so-no-tu-bae, [in so-no-tu-bae.] Lau-da-te e - um in psal-te-ri-o et so - no tu - bae. Lau-da-te e - um'.

The score is written on ten staves, with the first four staves for Soprano, Alto, Tenor, and Bass respectively. The lyrics are written below the staves. The score includes a key signature of one flat (B-flat) and a common time signature (C). The lyrics are: 'tu-bae, [in so-no-tu-bae.] Lau-da-te e - um in psal-te-ri-o et bae, [in so-no-tu-bae.] Lau-da-te e - um in psal-te-ri-o et so-no-tu-bae, [in so-no-tu-bae.] Lau-da-te e - um in psal-te-ri-o et so - no tu - bae. Lau-da-te e - um'.

Handwritten musical score for "Te Deum" by J. Haydn. The score is written on ten staves, with the first four staves representing vocal parts (Soprano, Alto, Tenor 1, Tenor 2) and the remaining six staves representing piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the vocal staves, with some words in brackets indicating optional or alternative phrasings. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and a repeat sign.

Vocal Parts:

- Soprano (S):** Starts with a whole note G4, followed by a half note A4, and then a whole note B4. The lyrics "in psal-te - ri-o et ci-tha-ra, et ci-tha-ra, et" are written below.
- Alto (A):** Starts with a whole note G4, followed by a half note A4, and then a whole note B4. The lyrics "in psal-te - ri-o et ci-tha-ra, et ci-tha-ra, et" are written below.
- Tenor 1 (T):** Starts with a whole note G4, followed by a half note A4, and then a whole note B4. The lyrics "in psal-te - ri-o et ci-tha-ra, et ci-tha-ra, et" are written below.
- Tenor 2 (T):** Starts with a whole note G4, followed by a half note A4, and then a whole note B4. The lyrics "in psal-te - ri-o et ci-tha-ra, et ci-tha-ra, et" are written below.

Piano Accompaniment:

- Right Hand (R):** Starts with a whole note G4, followed by a half note A4, and then a whole note B4. The lyrics "in psal-te - ri-o et ci-tha-ra, et ci-tha-ra, et" are written below.
- Left Hand (L):** Starts with a whole note G4, followed by a half note A4, and then a whole note B4. The lyrics "in psal-te - ri-o et ci-tha-ra, et ci-tha-ra, et" are written below.

75 76 77 78 79

ds d.

S¹ Lan - dent il - lum coe-li et ter - ra,

S² Lan - dent il - lum coe-li et ter - ra,

A¹ Lan - dent il - lum coe-li et ter - ra,

A² Lan - dent il - lum coe-li et ter - ra,

T¹ ci - tha-ra.] Lan - dent il - lum coe-li et ter - ra,

T² ci - tha-ra.] Lan - dent il - lum coe-li et ter - ra,

B¹ ci - tha-ra. Lan - dent il - lum coe-li et ter - ra,

B² ci - tha-ra.] Lan - dent il - lum coe-li et ter - ra,

Piano accompaniment (Piano) at the bottom.

Handwritten musical score for a choir and piano, page 197. The score includes parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), Bass 2 (B2), and Piano (P). The lyrics are "ma-re et om-nis cre-a-tu-ra e-i-us." The music is in 3/4 time with a key signature of one flat (B-flat). The piano accompaniment is at the bottom.

80 81 82 83 84 85

S1 ma-re et om-nis cre-a-tu-ra e-i-us.

S2 ma-re et om-nis cre-a-tu-ra e-i-us.

A1 ma-re et om-nis cre-a-tu-ra e-i-us.

A2 ma-re et om-nis cre-nis-tu-ra e-i-us.

T1 ma-re et om-nis cre-a-tu-ra e-i-us.

T2 ma-re et om-nis cre-a-tu-ra e-i-us.

B1 ma-re et om-nis cre-a-tu-ra e-i-us.

B2 ma-re et om-nis cre-a-tu-ra e-i-us.

P

Handwritten musical score for SATB choir, measures 86-91. The score is written on ten staves, grouped by voice parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Lau - dent il - lum coe-li et ter - ra, ma-re et om - nis ma-re et". The music is in 4/4 time, with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves, with some words appearing on multiple staves for different voice parts. The score is numbered 86 through 91 at the top of each measure.

Soprano (S): Lau - dent il - lum coe-li et ter - ra, ma-re et om - nis
Alto (A): Lau - dent il - lum coe-li et ter - ra, ma-re et
Tenor (T): Lau - dent il - lum coe-li et ter - ra, ma-re et
Bass (B): Lau - dent il - lum coe-li et ter - ra, ma-re et

92 93 94 95 96 $d = d$

S¹ cre - a - tu - - ra e - ius. Lau - da - te e -

S² om - nis cre - a - tu - ra e - ius.

A¹ cre - a - tu - - ra e - ius.

A² om - nis cre - a - tu - ra e - ius. Lau - da - te e - um,

T¹ 8 om - nis cre - a - tu - ra e - ius. Lau - da - te

T² cre - a - tu - - ra e - ius.

B¹ om - nis cre - a - tu - ra e - ius.

B² cre - a - tu - - ra e - ius.

The musical score is for measures 92 through 96. It features eight vocal parts: Soprano 1 (S¹), Soprano 2 (S²), Alto 1 (A¹), Alto 2 (A²), Tenor 1 (T¹), Tenor 2 (T²), Bass 1 (B¹), and Bass 2 (B²). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are in Latin, with the phrase 'cre - a - tu - ra e - ius.' repeated by most voices, and 'Lau - da - te e -' or 'Lau - da - te e - um,' by others. Measure 96 includes a tempo change indicated by $d = d$. The piano accompaniment is shown at the bottom, with a grand staff (treble and bass clefs) and a 3/4 time signature.

97 98 99 100

S *um in tym-pa-no et cho-ro, in tym-pa-no et cho-ro. Lau-*

S²

A

A² [*Lau-da-te e - um*] *in tym-pa-no et cho-ro, in tym-pa-no et cho-ro, in tym-pa-no et cho-*

T¹ *e - um, [Lau-da-te e - um] in tym-pa-no, in tym-pa-no et cho-ro. Lau-*

T² *Lau-da-te e - um in tym-pa-no, in tym-pa-no et cho-ro, in tym-pa-no et cho-*

B¹

B² *Lau-da-te e - um in tym-pa-no et cho-ro, in tym-pa-no et cho-ro.*

P

101 102 103 104

S¹ da-te e - um, [lau-da-te e - um] in chor - dis et or - ga - no, Lau - da - te e - um, [lau-da-te

S³

A¹

A² ro. Lau - da - te e - um, [lau-da-te e - um] et or - ga - no, Lau - da - te e - um, Lau - da -

T¹ da - te e - um, Lau - da - te, Lau - da - te e - um in chor - dis et or - ga - no, Lau - da - te e -

T² ro. Lau - da - te e - um in chor - dis et or - ga - no, Lau - da - te e - um, Lau -

B¹

B² Lau - da - te e - um, [lau-da-te e - um] in chor - dis et or - ga - no, Lau - da - te e -

Piano accompaniment (Grand Staff):

105 106 107 108 $d = d.$

S¹ e - um] in chor - dis et or - ga - no, et or - ga - no. Lau - da - te

S² Lau - da - te

A¹ Lau - da - te

A² te, Lau - da - te e - um in chor - dis, in chor - dis et or - ga - no. Lau - da - te

T¹ um, Lau - da - te e - um] in chor - dis et or - ga - no. Lau - da - te

T² da - te e - um in chor - dis et or - ga - no, et or - ga - no. Lau - da - te

B¹ Lau - da - te

B² um, Lau - da - te e - um in chor - dis et or - ga - no. Lau - da - te

Piano

109 110 111 112 113 114

S¹ Do - mi - num, Lau - da - te De - um, Lau - da - te Do - mi - num, Lau - da - te

S² Do - mi - num, Lau - da - te De - um, Lau - da - te Do - mi - num, Lau - da - te

A¹ Do - mi - num, Lau - da - te De - um, Lau - da - te Do - mi - num, Lau - da - te

A² Do - mi - num, Lau - da - te De - um, Lau - da - te Do - mi - num, Lau - da - te

T¹ Do - mi - num, Lau - da - te De - um, Lau - da - te Do - mi - num, Lau - da - te

T² Do - mi - num, Lau - da - te De - um, Lau - da - te Do - mi - num, Lau - da - te

B¹ Do - mi - num, Lau - da - te De - um, Lau - da - te Do - mi - num, Lau - da - te

B² Do - mi - num, Lau - da - te De - um, Lau - da - te Do - mi - num, Lau - da - te

Piano accompaniment (Grand staff):

115 116 117 118 119 $d = d$

S¹ De - um, Lau-da-te De - um. Lau-da-te e -

S² De - um, Lau-da-te De - um.

A¹ De - um, Lau-da-te Da - um.

A² De - um, Lau-da-te De - um. Lau-da-te e - um,

T¹ De - um, Lau-da-te De - um.

T² De - um, Lau-da-te De - um. Lau-da-te

B¹ De - um, Lau-da-te De - um.

B² De - um, [Lau-da-te De - um.] Lau-

Piano accompaniment: The piano part consists of two staves. The right hand plays chords and single notes, while the left hand plays a bass line. The tempo is marked $d = d$ (moderato).

um, [Lau-da-te e - um] in cym-ba-lis be-ne-so-nan-ti-bus, in cym-ba-lis be-ne-so-nan-ti-bus,

Lau-da-te e - um in cym-ba-lis be-ne-so-nan-ti-bus,

[Lau-da-te e um] in cym-ba-lis, in cym-ba-lis be-ne-so-nan-ti-bus, in cym-ba-lis be-ne-so-nan-ti-bus,

Lau-da-te e - um in cym-ba-lis be-ne-so-nan-ti-bus,

e - um [Lau-da-te e - um] in cym-ba-lis be - ne-so-nan-ti-bus,

da-te e - um, [Lau-da-te e - um] in cym-ba-lis be - ne-so-nan-ti-bus,

S' ¹²⁴ bus, in cym-ba-li be-ne-so-nan-ti-bus. ¹²⁵ Lau-da-te e - um ¹²⁶ in ¹²⁷
 S² in cym-ba-li be-ne-so-nan-ti-bus. Lau-da-te e - um, Lau-da-te e - um
 A¹
 A² bus, in cym-ba-li be-ne-so-nan-ti-bus. Lau-da-te e - um, [Lau-da-te e - um] in
 T¹ in cym-ba-li be-ne-so-nan-ti-bus. Lau-da-te e - um in
 T² bus, in cym-ba-li be-ne-so-nan-ti-bus. Lau-da-te e - um
 B¹
 B² bus, in cym-ba-li be-ne-so-nan-ti-bus. Lau-da-te e - um
 P

128 129 130 131

S¹ cym-ba-lis ju-bi-la-ti-o - nis, in cym-ba-lis ju-bi-la-ti-o - nis, Om - - nis

S² in cym-ba-lis ju-bi-la-ti-o - nis, Om - - nis

A¹

A² cym-ba-lis ju-bi-la-ti-o - nis, in cym-ba-lis ju-bi-la-ti-o - nis, Om - - nis

T¹ cym-ba-lis ju-bi-la-ti-o - nis, in cym-ba-lis ju-bi-la-ti-o - nis, Om - - nis

T² in cym-ba-lis ju-bi-la-ti-o - nis, Om -

B¹

B² in cym-ba-lis ju-bi-la-ti-o - nis, Om - - nis

132 133 134 135

S¹ Spi - ri - tus lau - det Do - mi - num, Om

S² Spi - ri - tus lau - - - - det Do - mi - num, Om

A¹

A² Spi - ri - tus lau - - det Do - mi - num, Om

T¹ Spi - ri - tus lau - det Do - mi - num, Om

T² nis Spi - ri - tus lau - - - - det Do - mi - num,

B¹

B² Spi - ri - tus lau - det Do - mi - num, Om

Piano accompaniment (Grand Staff):

The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a more active melodic line with eighth and sixteenth notes. The music is in a minor key, indicated by the key signature of two flats.

136 137 138 139

S¹ - nis Spi - ri - tus lau - det Do - - - mi -

S² - nis Spi - ri - tus lau - - - det Do - - mi -

A¹

A² - nis Spi - ri - tus lau - - - det Do - - mi -

T¹ - nis Spi - ri - tus lau - det Do - - mi -

T² Om - nis Spi - ri - tus lau - - - det Do - - mi -

B¹

B² - nis Spi - ri - tus lau - det Do - - mi -

Piano accompaniment (Grand Staff):

The piano accompaniment consists of two staves (treble and bass clef). It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including some triplets and sixteenth notes. The music is in a minor key, indicated by the key signature of two flats.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 104

145 146 147 148 149 150

S¹ ma-re et om-nis cre-a-tu-ra e-ius.

S² ma-re et om-nis cre-a-tu-ra e-ius.

A¹ ma-re et om-nis cre-a-tu-ra e-ius.

A² ma-re et om-nis cre-a-tu-ra e-ius.

T¹ ma-re et om-nis cre-a-tu-ra e-ius.

T² ma-re et om-nis cre-a-tu-ra e-ius.

B¹ ma-re et om-nis cre-a-tu-ra e-ius.

B² ma-re et om-nis cre-a-tu-ra e-ius.

Piano accompaniment (Grand Staff):

The piano accompaniment consists of a right-hand part (treble clef) and a left-hand part (bass clef). The right-hand part features a melodic line with eighth and sixteenth notes, while the left-hand part provides a harmonic foundation with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

151 152 153 154 155 156

S¹ Lau - dent il - lum coe - li et ter - ra, ma - re et

S² Lau - dent il - lum coe - li et ter - ra, ma - re et om - nis

A¹ Lau - dent il - lum coe - li et ter - ra, ma - re et

A² Lau - dent il - lum coe - li et ter - ra, ma - re et om - nis

T¹ Lau - dent il - lum coe - li et ter - ra, ma - re et om - nis

T² Lau - dent il - lum coe - li et ter - ra, ma - re et

B¹ Lau - dent il - lum coe - li et ter - ra, ma - re et om - nis

B² Lau - dent il - lum coe - li et ter - ra, ma - re et

The musical score is for measures 151 through 156. It features eight vocal parts: Soprano 1 (S¹), Soprano 2 (S²), Alto 1 (A¹), Alto 2 (A²), Tenor 1 (T¹), Tenor 2 (T²), Bass 1 (B¹), and Bass 2 (B²). The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are in Latin: 'Lau - dent il - lum coe - li et ter - ra, ma - re et om - nis'. The piano accompaniment is shown at the bottom of the page.

157 158 159 160

S¹ om - nis cre - a - tu - ra e - ius.

S² cre - a - tu - - ra e - ius.

A¹ om - nis cre - a - tu - ra e - ius.

A² cre - a - tu - - ra e - ius.

T¹ cre - a - tu - - ra e - ius.

T² om - nis cre - a - tu - ra e - ius.

B¹ cre - a - tu - - ra e - ius.

B² om - nis cre - a - tu - ra e - ius.

Piano accompaniment (Grand Staff):

The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat).

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